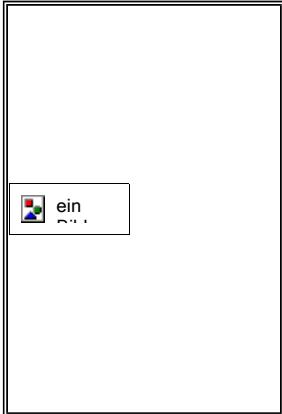


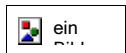
This file was made so this information would be on search engines.
My website is on a German sever, and doesn't appear on google, so this file
enables google to search the information. Go to the website.
=====Copy of the content of
philosophicalmercury.page.tl Sat Apr 5 at 8:49 pm// ======
Home (Main Page)



This website is for those people who are already "in the know" with regard to alchemy and it's Great Work. If you are unfamiliar with alchemy, [read these articles](#).

This website is for sharing the knowledge of alchemy processes with those who have been searching hard and diligently through the alchemy maze, and have yet to reach any reward. My heart sympathizes with their tortuous journey, and so I have provided this treasure for them to discover amongst all the nonsense that clutters the shelves in an Alchemy Library. For as long as the lot of the Philosophers remains a small one, it is far from a happy place. There aren't enough people succeeding because there is no one to lend a helping hand. But my hand extends to you now, and the gifts I offer will grant you more than you dared ever hope for.

There are over 100 photos on this website. Some internet browsers load pages faster by displaying the images in lower quality. If these photos don't appear sharp and crisp, then your browser settings may need to be changed.



Secret Solvent (Main Page)

The Philosophical Mercury

In many alchemy books, we see the idea of a secret solvent used to dissolve gold without violence and instantly produce a drinkable elixir. This idea was fantasized and exaggerated to a great extent in later alchemy works, and the real facts of how this solvent worked were buried, leaving people to search for a chemical with impossible characteristics that could never be found.

The most popular misconception about this solvent is the idea that it can dissolve gold in an instant. It most likely comes from the Philalethese book "A Breif Guide to the Celestial Ruby". Here are some quotes extracts:

"It dissolves gold without violence, is friendly to it, washes away its impurities, and is white, warm, and clear."

"gold melts in it like ice in warm water"

and yet:

"This calcination is performed for the purpose of rendering the substance (gold) viscous, spongy, and more easily penetrable; for gold in itself is highly fixed, and *difficult* of solution even in our water."

As far back as the time of Raymond Lully and Isaac Hollandus in the 1200s, we see the use of acetone made from acetate salts as a special "Mercury" to dissolve gold down to its first matter. In fact, in 1842 Jonathan Pereira published a book titled "[The Elements of Meteria Medica and Therapeutics](#)" and in it he plainly admits Lully and Hollandus were well aquainted with the use of lead acetate to make acetone in the 13th century (page 806). He also explains how it was being produced in 1842: London College - powder lead oxide is dissolved in a warm mixture of acetic acid and water then strained and evaporated to form crystals of lead acetate. Edinburgh College used Pyroligneous Acid (*acetic acid and methyl alcohol*) with distilled water and lead oxide (*litharge*). That is an acid which can be obtained by the dry distillation of wood, which is interesting since potassium hydroxide can also be obtained by calcining the remaining wood to ashes. Then potassium acetate can be created and used to make the Philosophical Mercury solvent. And since it can in this way be obtained from a prime materia "which is found everywhere but ignored by everyone" this may indeed be one of the methods used by some of the oldest alchemy processes. The pyroligneous acid can be purified and seperated from the methanol and other poisonous contaminants by fractional distillation and an acetic acid is obtained which has medicinal properties unlike normal acetic acid. [Click here](#) for the 1991 US patent which actually gets its idea from a 1903 patent by Gustav Glock of Berlin, Germany.

The very fact the production of acetone was kept secret until around 1700 is proof of just how special this solvent is; as well as the fact hardly any information at all can be found about the chemical byproducts of this process. Why is something this incredible ignored?

This is the radical dissolution of gold without corrosion, which was achieved through the raw oil of the

Acetone, called the Acetone aerrimum and the Dissaeveus Auri.

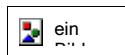
This "Mercury" dissolves gold, but the acetone chemical itself does not work this miracle. It is the byproducts formed during the dry distillation of certain acetate salts. As the acetic acid molecule is converted to the acetone molecule by the catalytic action of the metal ions, many other byproducts are produced, which is what we are after. So it is a mistake to try and obtain pure acetone chemical from this Philosophical Mercury using special refining distillations because that would only weaken it by separating out the very chemicals required to dissolve the gold, leaving only the acetone.

The acetone produced by this process of dry distillation contains "impurities". It is these impurities we must investigate further to discover which one does the action of dissolving the gold. Here is the list of known byproducts:

- Mesityl oxide - a ketone with the formula $\text{CH}_3\text{C}(\text{O})\text{CH}=\text{C}(\text{CH}_3)_2$. It is a colorless, volatile liquid with a strong peppermint odor. It is produced when the acetone is condensed in the presence of a catalyst. This type of self-condensation gets extremely complex.
- Isophorone - colorless to yellowish liquid with a characteristic smell. It forms from the mesityl oxide as the condensation reaction continues. Isophorone also occurs naturally in cranberries.
- Dumasin (cyclopentanone) - $\text{C}_5\text{H}_8\text{O}$ - a colorless liquid organic compound with a peppermint-like odor. It is a cyclic ketone, structurally similar to cyclopentane, consisting of a five-membered ring containing a ketone functional group.

Since acetone is not what has the power to dissolve the gold, these chemicals on the list must be worked with until it is discovered which one can dissolve gold. And since the raw acetone distillate is digested with a strong alkali (potassium or sodium hydroxide) it is further altered to produce more of these byproducts.

There is one chemical that has not been identified. It distills at 90°C and therefore cannot be one of chemicals on the above list. According to Fittig in "About Acetone" 1858, page 48, one oil distills at 90°C (194°F); the other one, Dumasin (cyclopentanone) at 120°C (248°F). There is also an iridescent oil which is left behind after the other oils are distilled, and it may play an important role.



Make no mistake about it; these chemicals are poisonous. They should NOT be ingested even though isophorone does occur naturally in small quantities in cranberries. This "Philosophical Mercury" should be treated just like it were mercury metal. And even though the aroma is a pleasant peppermint, inhaling the fumes can be detrimental to health and even cause unconsciousness. Yes there are indeed old alchemy texts which make a dissolution of gold and then say the liquid can be ingested as is, but those poor men knew not what we know today. The MSDS sheets for these chemicals explain the dangers. Even the modern alchemist Frater Albertus dissolved gold in his Philosophical Mercury and then claimed one should put a few drops in a glass of wine and drink up. While the gold may have been beneficial in that dissolved form, the chemicals of the Philosophical Mercury were most certainly causing problems for his body which went unnoticed until the time of his death.

Lead acetate should NEVER be used to make this Mercury because it creates poisonous lead fumes. Potassium, sodium, calcium, barium, and zinc will all work. Most acetates of metals will only release acetic acid when overheated instead of converting the acetic acid molecule to acetone. Copper acetate for instance, will only release acetic acid when heated.

DISCLAIMER: This website is for information purposes only.

Calxes. (Main Page)

CALXES

When a metal is made into a powdered form, this is called a "calx" in alchemy. This is done because often working with the metal can be difficult and there are a lot of processes which can be performed with calxes that can't be done on the metal as a whole piece.

It's not always necessary to use a calx if the only intention is to dissolve the metal. The Philosophical Mercury made from acetone can dissolve even gold metal in only a few hours, but of course dissolves the calx much faster. So going through the work of making the calx is a little redundant.

But if the calx is needed for another process that can only be done using the calx of the metal, then several methods can be used to make the calx.

The sub-menu to the left shows the various techniques developed by the old alchemists.

Artwork (Main Page)

Artwork

As I state elsewhere on this website, one of the incredible effects of taking the elixir is the amplification of creativity. It's changed me drastically and I only wish it was as easy to paint what I see in my mind. All the artwork on here right now is really nothing special to me, but perhaps someday I will learn to get what's in my head out onto the canvas.

By posting my work here on this website, I will be motivated to try harder and develop my skill further. But there are only so many hours in a day, and by the end of the day I'm darn tired, so getting in the mood to paint ain't easy.

Landscapes (Sub-page of "Artwork")

All paintings are oil on canvas unless stated otherwise.



#001



#002



#003



#004



#005 - 2' x 4'

Commercial Acetone (Sub-page of "Secret Solvent")

The Philosophical Mercury

via commercial acetone

We live in a wonderful modern world where chemicals can be purchased pure, at very low prices. At the local hardware store will most likely be found Acetone in pure form. It can be altered by very simple reactions to produce the slightly more complex ketones required for our Philosophical Mercury. This method is easier, faster, cleaner, and the smell of the finished Mercury is heavenly (but poisonous).

It was a common mistake for many modern alchemists to assume that acetone had to be made by the dry distillation of acetate salts because of the byproducts obtained. But even the old alchemists separated out the acetone chemical itself, then worked with it to convert it into the other more complex ketones which make the Philosophical Mercury able to dissolve all metals radically.



 ein Bild

Pic. 1

When acetone is distilled from various catalysts, a reaction occurs called an aldol condensation. The 2 molecules of acetone combine to form more complex ketones, which have a strong peppermint smell. In this case sodium hydroxide or potassium hydroxide is used for the catalyst, but other metals have a similar effect. This photo shows 30 grams of sodium hydroxide after the first distillation of 300ml acetone at low heat (about 180°F). The color was white at first, then became yellow, orange, then dark citrine until this red brown formed. It looks like a nasty resin, but has a wonderful peppermint smell with a hint of cedarwood.

 ein
...

Pic. 2

The clear acetone distillate was poured back into the distillation flask and redistilled. This photo shows the residue drying towards the end. A cake of brown resin has formed. Looks just like brown sugar.

 ein

Pic. 3

As the distillation continued, the cake dissolved into this brown oil, which has a higher boiling point than the acetone. The smell is even stronger with new scents other than peppermint. A slight perfume aroma.



Pic. 4

After a few more distillations, the acetone was poured back into the flask with the dark oil while it was still warm, and the flask was stoppered. The next day this strange resin had formed from the acetone. Parts of it appeared to have "grown" upwards to form the strange things which can be seen in this photo. After heating back up to 150°F, everything melted back into a brown liquid and the acetone was again distilled out. It came over clear and normal, but 50ml more remained behind as the brown oil. There now was only 200ml of acetone, the rest was converted into the peppermint scented brown oil which remains behind in the flask.



Pic. 5

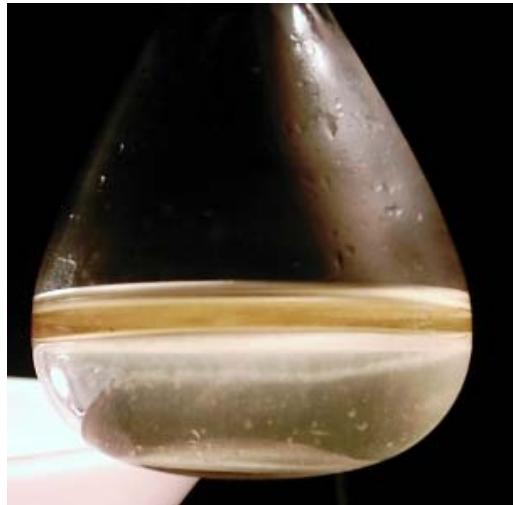
Once the boiling stopped in the flask, then it was a sign the acetone had finished distilling and only the higher boiling point liquids remaind. After the acetone was finished distilling between 150°F and 200°F, the temperature was raised to 300°F. And a thick fog fomed like morning dew which had a difficult time acending up and out of the flask to the condenser column. This photo shows the milky white liquid formed by the fog once it has become liquid. It is mesityl oxide and a little isophorone.

A lot of the fog becomes liquid again before it can make its way out of the flask, and it runs back down the side of the flask. When it reaches the bottom, it combusts again to form fog. The sound it just like crackling glass, and the distillation actually had to be halted to check the the flask for cracks. This could be the reason the alchemists call this "Philosophical Mercury", because just like the metal mercury, it doesn't evaporate slowly like water, but instead remains oil until the heat is high enough and then combusts into a fog which quickly cools once it's away from the heat at the top of the flask and rains down again, just like the metal mercury does when heated. And the same crackling sound is made when it combusts.

Once again we learn why the old alchemists used *retorts* for distillations; because the arm comes out from the side of the flask instead of the top, and the fog can easily make its way out of the flask. But a normal flask can still be used if its tilted at an angle, and then a 105° angle attachment is used on the condenser with a 90° joint on the distillation flask.



Click the image to watch a short clip of the mesityl oxide combustion forming the fog. (not yet uploaded)



Pic. 6 & 7

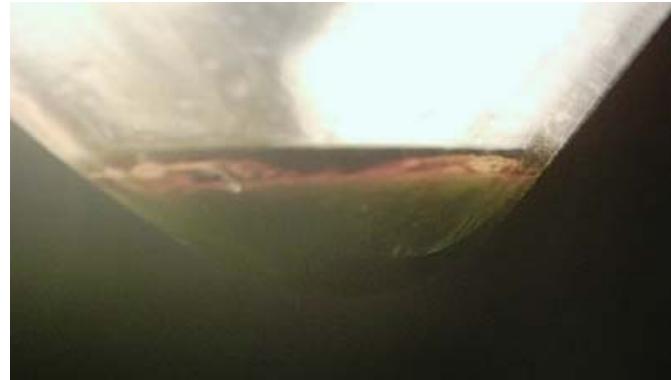
The milky white oil which formed from the fog actually contains a golden oil also. The golden oil is isophorone, and the white is mesityl oxide. Shown here in a volumetric flask, the golden oil floats on the surface. The 2 oils are very clean, despite the fact they came from brown resinous material in the distillation flask. Together they are about 50ml of liquid. There is another 50ml of liquid which remained behind in the flask and could not be distilled out since no vacuum was used on the system. And if the heat is brought over 660°F, the mesityl oxide will explode.

The oils smell of peppermint and camphor. And though it appears success has now been achieved, there is yet another step which can be performed with another catalyst that will convert these oils into a compound able to dissolve metals faster. But already the white milky mesityl oxide portion dissolves metal. A copper wire was left in the flask and after a 2 weeks, the white layer had become tinted green, while the golden oil did nothing to the copper wire. Even hydrochloric acid doesn't dissolve copper, but is just tinted green. So for this oil to dissolve it at all is quite interesting.

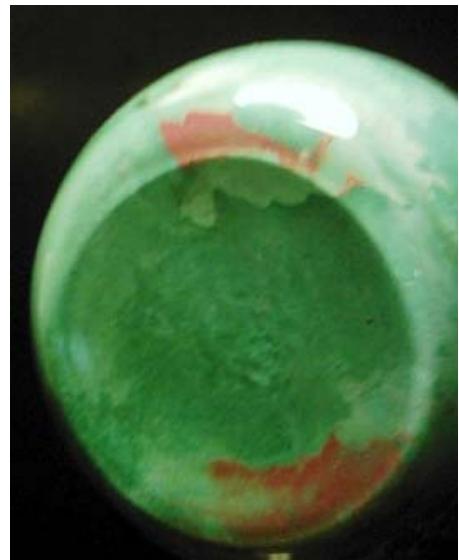


Pic. 8

Copper hydroxide was placed in the flask with the two oils, and sealed. After 9 months, the copper had formed crystals on the sides of the flask and the lower oil became dark green. The top oil became brown. This was not apparent until the solution was filtered through a coffee filter paper.



A red powder also formed which can be seen in this photo of the bottom.



This experiment with copper was just to check the dissolving power of the mesityl oxide itself. Although the results are interesting, I don't view these red and green powders as being worth anything alchemically.

Now it's on to discovering exactly what the oil is made of from the zinc acetate path, because that is the one which dissolves gold. After sending it to be tested, I will have a better idea of which direction I need to go in and I will know what reaction I need to perform on this mesityl oxide. Hopefully this will then be a way to produce massive quantities of this Philosophical Mercury which has been kept secret for the last 900 years. And also quite an impressive discovery of a new chemical which dissolves gold; would put an end to the industrial use of arsenic based chemicals used to dissolve gold, and would change things quite considerably. Maybe I should get a patent before I post it on this website huh?

. ##### Golden Water (Main Page) #####

The Golden Water

Most alchemists only wrote about ways to make the Philosopher's Stone by the metal paths, but it can also be

obtained from organic sources.



Here is the Peacock's Tail oil which forms on the surface of the Golden water.

Sometimes it takes as long as 3 weeks to form if the water was not collected at the right time. And then when the oil is removed from the surface, no more oil forms.

This looks strikingly similar to the oil formed in the acetate process but it is not. The golden water used here in this case is of a natural origin and is freely available to everyone, yet is largely ignored as waste, though it is not, and it's despised because of its offensive odor.

For this oil to form, it is important to leave the water exposed to air. By interaction with the air, the surface is oxidized and a film forms, which becomes the oil. This photo shows the oil after only 1 day, but sometimes it may take several days before the water begins to putrefy.

The oil must be removed with a pipet. A separatory funnel can not be used. If the water is shaken or stirred up, the oil mixes with the white precipitant and several days will pass before it separates again. After the oil is taken off, more oil will form because new water will be exposed to the air. The ideal container would therefore be a large pan, but then extracting the oil off the surface becomes extremely tedious. If the water is poured into a jar the oil will mix with the white precipitant and several days will again have to pass before the oil reappears. So it is best to just use a jar or glass and patiently wait for the oil to appear, then remove the oil layer and wait again for more to form. Once the oil begins forming, it will only take a few hours for more to form each time the layer is removed.

It may be possible to use a slow automatic stirring to expose all of the water to air and form a large amount of the oil in a short time. But the oil won't rise to the surface until several days later since it will be combined with the white precipitant due to the mixing.



These 2 photos show the oil when it's half dried after several weeks sitting on the surface of the water. Depending on how the light hits it, the colors will appear in different hues. The best light source to view this effect is a standard tungsten bulb. Florescent light does not reflect the colors as strongly.



If the oil is left on the surface of the water and never taken off, it still dries into a white crystalline material as can be seen in this photo.

Once the oil is removed, it is then dried and can be washed with water and alcohol to purify it. Once it has become pure white, then it's placed in a sealed flask with a little water and digested in Balneo Mary until it becomes red.



This photo shows the white powder which is the White Stone.



In another experiment, the golden water was distilled and this cloudy white water was obtained. On the bottom can be seen little balls of oil. Originally I assumed this must be from the cloves, but this oil is present even when no cloves are added to the golden water. The solids (minerals and phosphorus) get left behind and the oils and liquid chemicals vaporize and pass over into the receiver. This simple technique is very useful since the solids are normally what impede the process.



The cloudy white water was placed outside to evaporate in the warm summer heat. The jar was covered with a coffee filter using a rubber-band to keep out insects because they are attracted to it. As the liquid evaporates it also putrefies and changes color to a deep red that appears dark golden brown until its held up to strong light. After patiently waiting for about a month (and being sure not to let rain refill the jar) the liquid had evaporated down to an oil which smells strongly of the cloves. In the above photo can be seen some of the gummy resin, and the oil is shown in the photos below.



SECRET OF SECRETS

This simple work of making the Stone from this golden water has somehow been kept secret, at least for the most part, even though countless alchemy works have been written over the last 1000 years. What is being described in those texts is the creation of tinctures from metals, because there was a popular myth that the Great Work is only done in the mineral kingdom, and the Lesser Work is done in the plant kingdom.

Each alchemist must use her/his own life energy to create this most holy universal medicine. There is a connection between the person and the work happening in the flask. It's not just a theory anymore --- even NASA keeps blood cells of astronauts here on earth while they are in space to monitor the health of the astronaut instantly.

And if you have read the "Rosicrucian Notebook" then you know of the many ways in which they utilized this knowledge. By simply keeping a sample of a person's blood in an oil lamp, their health can be monitored, and new oil is added but the old oil and blood are never removed from the lamp. The flame will extinguish itself when the person dies, and it will be low when the person is weak. Wounds will heal faster when the bandages used to soak up the blood are placed in a strong oak tree, but the tree must be cut down and burned when the tree grows to old or the person will become ill.

This all may seem like complete nonsense, but reality is stranger than fiction, and there are far more bizarre things in alchemy.

There have been a few manuscripts written about how to make this exact oil shown in the above photographs and the Prime Materia is plainly revealed. I chose not to bluntly name it here because this way only the serious student of the Art will come to understand what it is and where it may be obtained. And it's also quite embarrassing to openly name what this 'golden water' actually is since it's thought of by most people to be vile and disgusting.

Artephuis (12th century) was one of the earliest alchemists and in his "Secret Book" he claims to have lived for over 1000 years. But his book seems to be some strange mix of the process with antimony, and this process shown here with the Oil. I believe his book was edited by later alchemists to hide the true "Prime Materia".

A psychic reading by a group called "Cosmic Awareness" (which can be located online) revealed what Artephuis used to make his elixir of immortality, yet the way they described the process of making it is the long way because they say it takes an entire year for the oil to form, and they also say the golden water must first turn black. They also say to seal the bottle, and perhaps that is the reason it would take so long for the oil to form, since it requires oxidation by air in order to form quickly. And if the bottle is sealed, bacteria take hold of the putrefaction process and you wind up with a heck of a mess on your hands even if you do obtain the oil at the end. The way I have described it here is the fastest and cleanest method.

George Ripley (England 15th century) knew of Artephius as well as **Robert Boyle** (1627 -1691) and **Johann Isaac Hollandus** (1572-1610), and all 3 describe the acetone path in their books instead of the true process for the elixir, which is also what Artephius seems to have done. Yet Issac Hollandus did write several books (all of which can be found in the RAMS library...see the "Study" page on this website for the link), and one of them is the correct Elixir of Life, while the others are simply the acetone process for making the tinctures of metals. And yet in that one book, he himself either is lost, or purposely has given far too many ways to work with this golden water which causes the reader to be misguided. He overcomplicates the process. Alchemists seem to have a hard time just leaving something alone to let nature work its course on the material, which is probably because the entire idea of being an alchemist is to do chemistry work. But that is a misconception since sometimes alchemy requires no work at all from the person and no laboratory.

Eugenius Philalethes [[Thomas Vaughan]] (1621-1666) also wrote a manuscript about the Alkahest which uses this same golden water for the Prime Materia to produce it, yet he apparently didn't know about the iridescent oil which forms on the surface, or he chose not to reveal it.

Joannes Agricola (1589-1643) also worked with this golden water and used it to make menstruums for extracting the oils of metals, but was unaware of the oil which will form on the surface.

So it would appear that either most alchemists did not have knowledge of this special Oil, or they swore against ever revealing it, or even hinting at it in their writings. It's ironic that to make this oil requires no lab, no flask, no heating, and no other chemical besides the golden water itself which manifests this oil on its surface. No special fires or hermetic seals are needed, and no special skills. All that is required is to let the water sit and patiently await the formation of the oil. It almost seems that all the alchemy works published throughout history were purposely designed to make every student believe they would need a lab and must work with many metals, performing endless dissolutions and distillations, and the path would be extremely difficult and complex. And the fact these tinctures of metals do actually have wonderful health benefits and some even pass the test of transmutation only helped to complete the illusion of success, and the alchemist would stop searching for the true Elixir, being content with what amazing cures they were able to effect with these tinctures of metals, especially since transmuting metals to gold was thought of as the ultimate 'proof' the tincture was the true and

correct one. Yet even these tinctures from metals which seem to have passed all tests fail the most important test -- the test of rejuvenation and eternal life. So the alchemist is then left in a 'fools paradise', believing he/she has the true tincture.

And for me, after all this research and all my work decoding and deciphering these old alchemy books, it's truly humbling to discover the true elixir was this easy to produce. With nature herself doing all the work, and the alchemist only need wait in patience.

And once you discover this "golden water" I have been talking about here, you may be disappointed to see the oil won't form on every occasion. What I've noticed is that the golden water should be clear instead of golden. And though one manuscript from the archives of Sigismund Bacstrom claims you should evaporate 1/3 of the golden water first in order for the oil to form, that is not how it should be done because the oil which forms in that case will be a red oil above the water, but not the correct iridescent oil which floats on the *surface* and is formed by the clear film or phlegm. But what I've found is that by keeping this golden water inside at room temperature and out of strong light (in a cobalt blue glass), the oil forms more often.

Remember that this oil has formed during the fermentation and spoiling of the golden water, and if not properly cleaned and sterilized, it can make you so sick you will be hospitalized. That's why it's best to make into a powder, and the dosage should be no more than a few grains the size of salt at one time.

The strength of the red powder this oil forms is 1:10 which is proven by the test of transmutation on base metals like Lead (Saturn), Mercury, Bismuth, and even Tin (Jupiter) which is far away on the periodic table. As an oil that is not dried, its strength is only 1:2

Its power can be increased through the process of multiplication by a very simple process which I have not yet decided if I will reveal here.

If you intend to make a stone for transmutation, the oil should be digested with the wet ammonium nitrate which forms at the bottom of the golden water. When dried, it will form long needle shaped crystals from an orange to red color.

The photo below shows tin halfway transmuted to gold to illustrate the effect.



Download (Main Page)

You can now download this entire website as one single web archive file. But due to upload restrictions, I had to split the file into 2 parts. After downloading, unzip part 1 and the 2nd part will unzip at the same time and a single file will be created with the extension "MHT". It can be opened and viewed with Windows Internet Explorer. All images are included in the file. Later I will make the file into a PDF booklet.

The 2 files are in RAR format. If you do not have a program that can unzip this format, then [click here](#) to download WinRar. After installing, run the Crack.exe program and make sure the directory shown matches the directory you installed WinRar in, then click "Crack" and it will crack the program so you don't have to register.

To download, right click on link and select "Save Target As" from the pop-up menu.

date created: January 7, 2008

[Part 1](#)

[Part 2](#)

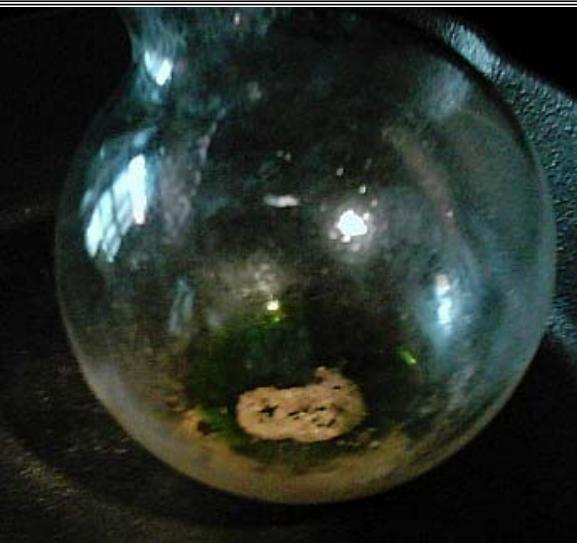
Salts of Metals (Sub-page of "Secret Solvent") #####
The Error of Using Salts of Metals

Archibald Cockren (1930) drew most of his guidance from George Ripley's 16th century works. He was able to obtain the sweet smelling acetone from lead acetate (*sugar of lead*), and he digested this Philosophical Mercury solvent with neutral gold chloride crystals and did indeed obtain an impressive show of colors, ending in a red stone. But this was deceiving and this process actually creates poisonous byproducts, and also contains lead. Though it has been suggested by some that lead may contain an energy like antimony does, and that energy is transferred to the gold through this digestion process. The people who were still alive in the 1950s who were given small bottles of Cockren's tincture, all swore it had wonderous healing properties and they were still using it regularly to stay youthful.

But when any metallic salt is heated with acetone, a poisonous oil is created, because metals in salt form are ionic and therefore have a catalytic effect on the acetone which is not the kind of effect we want. And some metals don't even have to be in the salt form to be ionic. This page shows an experiment which used pure commercial acetone and gold chloride to illustrate what will happen. But using the acetone obtained from dry distillation of acetate salts, there are other chemicals present which dissolve the gold. The example shown here is only to illustrate what happens to the acetone component of the Philosophical Mercury we work with. It shows that using metallic salts is indeed a terrible mistake and only calxes of metals should be used, which are either oxides or hydroxides of the metal. It also shows how the acetone chemical has a unique "extracting" effect even on metals, whereas this solvent is normally only thought to work on herbs and be specifically for Plant Alchemy.



Green gold chloride salt was dissolved with acetone. This blurry photo shows only the portion which dissolved in the acetone. The crystals themselves remained undissolved and became clear as the color was extracted. Interesting, since nothing else seems to be able to pull the green color from the crystals except acetone, leaving the normal gold chloride behind as clear crystals.



The green solution along with the crystals was placed into a distillation flask. This photo was taken after the distillation was over. The clear gold chloride crystals reverted back to metallic gold which can be seen in the center.

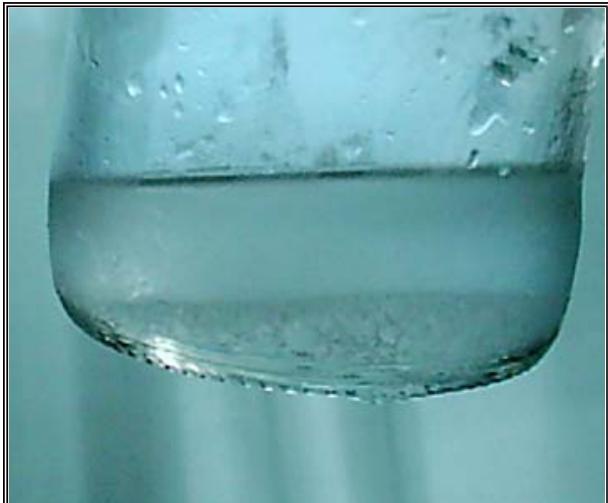


The gold chloride causes the acetone to convert to various types of chemicals. A portion of the solvent remained in the

distillation flask and would not distill even at 700°F. After around 24 hours of this continuous heat, it became a brown powder. This was heated to 2000°F and the powder became light brown, and then returned to dark brown after cooling. The gold flakes melted at that temperature, but did not bond with the brown powder and form an amalgam as one would expect. The gold remained separate and can clearly be seen in this photo as flakes among the brown powder.



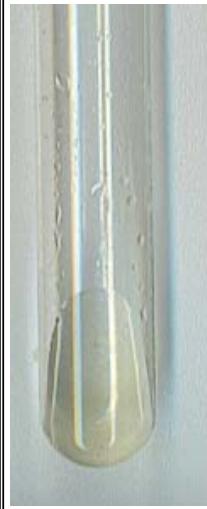
Here is a photo of what normal gold chloride looks like when it's overheated and burnt. Very different from what was obtained in the above photo. It remains stuck to the glass, but the acetone treated gold easily came off.



As for the acetone, it distilled first very quickly. Acetone auto ignites and explodes around 850°F so it's actually one of the safest solvents to distill, even though it seems to be the most dangerous. A gap was left between the receiver flask and the graham condenser and wet cotton was stuffed in this space. It sufficiently absorbed all acetone fumes and no smell could be detected, but when acetone is cold enough it doesn't fume anyway. This was just a safety precaution to ensure no acetone made it's way out of the distillation until. After the acetone distilled, an oil came over which doesn't dissolve in the acetone. This photo shows the acetone when it's still ice cold from the graham condenser. It's very cloudy and looks like milk diluted with water. The globules of oil can be seen on the bottom. If more gold chloride was used, more of the acetone would have converted to this oil.



After the acetone warmed back up to room temperature it became clear again. Now the oil can be clearly seen on the bottom as globules.



A small bit of the Oil which was separated from the acetone. It was left out to 'dry' so any remaining acetone would evaporate. When heated with molten metals, it remains an oil and doesn't evaporate (even at 2000°F) and won't form an amalgam with the metal. This photo actually shows the oil after heating with molten gold. It remained clear and unchanged. It is truly an incombustible oil.

In an online encyclopedia, it states that when acetone is heated and distilled with metallic salts, an oil is formed, and it even has a name. The oil is certainly not ingestible and tastes like machine oil (or what one would expect machine oil to taste like).

Sodium Acetate (Sub-page of "Secret Solvent")

SODIUM ACETATE
CH₃COONa



Pic. 1

150 grams of sodium bicarbonate (baking soda) was slowly added to 3 liters of distilled white vinegar (5% table strength). This was done in a 1 gallon bottle to contain the reaction. When all fizzing subsided, the excess water was carefully evaporated on low heat. The melting point for sodium acetate is only 133°F. After the water finished evaporating, it still appeared to be wet because it was in the molten state, but it hardens completely when cooled. Overheating the salt will cause it to boil and decompose. Click on the image to download a short 7 second video which shows that effect. It is a sure sign of too high heat.



Pic. 2a

The dry sodium acetate was scraped from the distillation flask and crushed in a mortar. It should look like this.



Pic. 2b

If it looks like this, then it has been overheated just a little. Bubbles have already started forming and some of the acetic acid molecules have already become acetone which evaporated.



Pic. 3

Although encyclopedias claim sodium acetate doesn't decompose until 615°F, the experience in the lab proves otherwise. From the moment the material begins to bubble, the salt begins to break down, then invisible acetone fumes start to form. A simple graham condenser setup like the one picture on the distillation is sufficient enough to collect the acetone fumes. The distillation arm needs to be angled downwards towards the condenser so the oil can drip down. There must be ample room in the flask for the material to expand and "grow". The photo pictured shows how the material looks when it's finished decomposing. All has turned gray, and the material has grown 3 times larger.



Pic. 3b

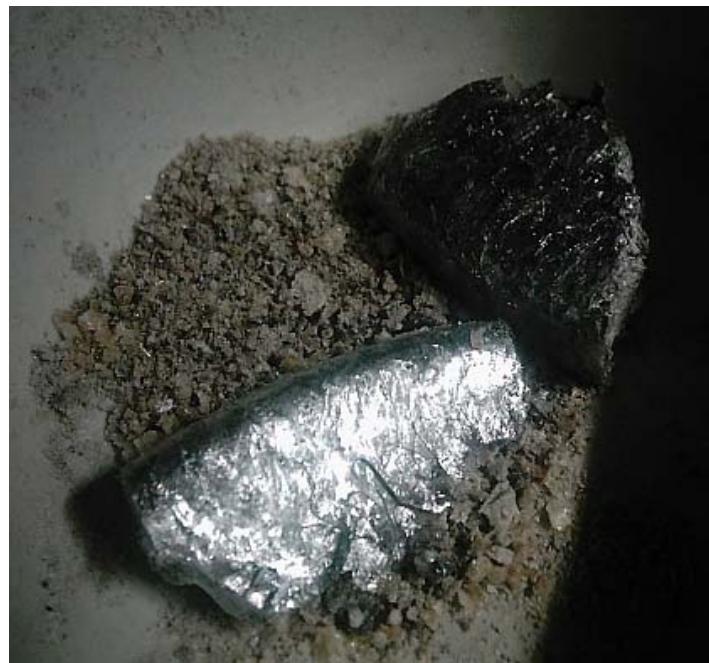
Before the distillation.



Pic. 4

After distillation.

Herer is the bottom of the flask which is now silver because the salt has decomposed and some carbon remains behind. The smell is aweful; like ashes.





Pics 5-8

Here in these 4 photos above can be seen the silvery chunks of sodium mixed with carbon after they were taken out of the flask and pulverized in a mortar. This powder must be saved because it's used later in the process, and can be reused indefinitely.



Pic. 9

Here is the small amount of the golden acetone oil which was obtained from the sodium acetate. This acetone comes over the distillation arm like an oil, and some remains behind coated on the walls of the flasks and condenser. The smell at this point is terrible. Partly because of the ash smell from the decomposed salt which is still in the distillation flask and the odor carries over contaminating the receiver flask, and partly from the acetic acid impurity. The acetone component can hardly be detected at all since it's buried beneath these other strong odors.



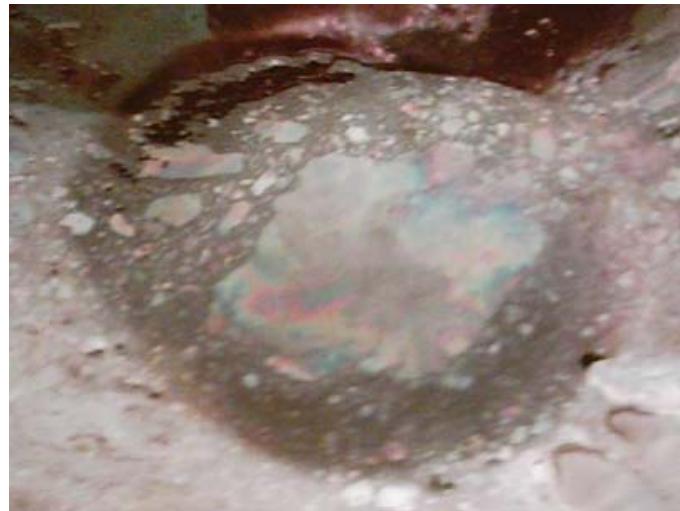
Pic. 10

This shows how different the distillate is when larger quantities are produced. The color changes to an opaque gold. The camera shows a little pink tint, but there is no apparent pink color when with the naked eye. The pH is slightly acidic at around 6. The solution fluoresces in ultraviolet light (black light).



Pic. 11

The raw golden acetone was distilled and a brown oil was left behind. Some golden color still carried over which can be seen in this photo.



Pic. 12

Here is the irredecent oil which remains behind. It reflects color like a Peacock's tail.



Pic. 13

Sodium carbonate was substituted for potash (potassium carbonate) and the acetone was distilled off the powder to yield this clear liquid. The carbonate powder cleans out the rest of the golden residue and neutralizes the traces of acetic acid. It has now lost it's strong piercing odor, but still has the ash smell. These distillations were repeated 2 more times with fresh sodium carbonate each time. Baking soda is sodium bicarbonate and can be heated in an over on the highest setting for 1 hour to convert it to sodium carbonate. When dissolved in a little water, the pH should be 11, whereas the pH of baking soda is only 8.5.



Pic. 14

This shows the yellow residue being left behind during the distillation.



Pic. 15

The sodium carbonate formed a mound in the center of the flask, but also sprays all around it. Using a 2 liter flask is necessary even though only 100ml of liquid was being distilled. If a smaller flask is used, the sodium carbonate will spray up into the distillation arm and find its way into the receiver flask.

Thus far, I have failed to obtain an oil from this sodium acetate path that will dissolve gold, like the one I obtained from the zinc acetate path. My feeling is that the iridescent Peacock's tail oil I left behind is actually needed to complete the reaction.

more will be added...

Effects (Main Page)

The Effects of the Elixir of Life

"My senses run amuck...like a new born child. And as for my new powers, I was beside myself with the pleasure of it all."

— *Lestat in Queen of The Damned*

As I've shown here, there are many ways to produce the Stone. Each path produces a stone that is made of different elements or chemicals and yet, the results are the same. If the Stone passes the test of transmutation, it will have these effects when taken as an elixir:

There is an incredible amount of life force concentrated in the elixir, and by its use as a daily medicine, it strengthens the mind and increases the psychic sensitivity. It also overcharges the Astral body with an abundance of excess energy, making Astral Projection much easier to achieve. It rejuvenates the old to an extraordinary degree, and renews the entire body, even making the skin soft and smooth again and returning hair color. If used by a young person, it appears to completely halt the aging process, but the body may still be aging in ways that do not show.

The mind is enhanced wonderfully by the elixir and what I call "the quality of thought" is increased to a point where the thinking process is not only deeper with more clarity and detail, but also packed with more emotion and insight. States of nirvana, samahdi, bliss, or ecstasy become possible. Visions of a psychedelic nature can be made to last hours, with each vision morphing into the next along a story board which causes the mind to understand things in an abstract fashion, enabling far more profound thoughts. But none of the mental effects produced by the elixir are automatic; you have to develop them through repeated practice.

Dreams become continuous and last throughout the night, and with all 5 senses. Lucid dreams become more and more frequent until a state of permanent consciousness is achieved, which the Egyptians thought of as true immortality of the mind, whereas normally a person's consciousness dies each day when they fall asleep.

Aurum Potabile (Main Page)

Aurum Potabile



1. CALCINATION: Can be done in a number of different ways. Each of these techniques are repeated a number of times to make the gold calx finer.

A. Gold can be amalgamated with silver and then dissolved in nitric acid. Only the silver will dissolve, and the gold remains as a spongy red calx. Alternatively, copper can be substituted in place of silver.

B. Gold is dissolved in Aqua Regia, the acid is evaporated, the crystals are dissolved in water, and the gold is then precipitated out as a fine purple powder using the liquor of calcined tartar.

C. Mercury metal can be used to dissolve the gold, and then distilled out. This is very dangerous and not all of the mercury will leave the gold. But it was a common way the old alchemists made the calx of gold.

D. Gold is pounded into thin plates and sandwiched between discs of calcium phosphate. At least seven layers are made and placed in a sealed crucible, then heated with red hot coals for an entire day. The gold converts to a pink calx.

2. DISSOLUTION: [Philosophical Mercury](#) solvent is poured on the Calx of Gold and dissolves the gold.

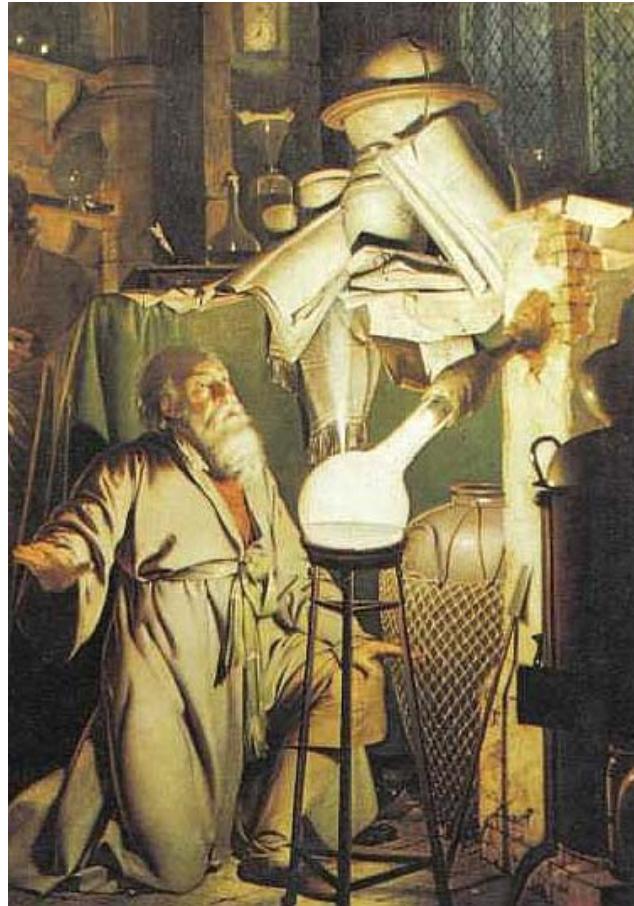
3. VOLATILIZATION: The gold solution is distilled and some gold remains behind. The solvent is poured back on the gold and the distillations repeated in this way until all of the gold has been made volatile and nothing remains behind in the distillation flask and all has ascended over into the receiver.

4. SEPARATION: The solution is now distilled at a very low temperature (120 to 130F) and a gum of red gold remains behind.

5. SUBLIMATION: The resin is heated until it vaporizes and sublimes. It collects in the distillation arm and receiver flask. Whatever doesn't sublime should be treated further with the Philosophical Mercury by starting again at step 1.

6. TINCTURE: Alcohol is used to wash the gold out from the distillation arm and receiver flask. The alcohol can then be gently evaporated to concentrate the tincture.

The above photo shows my tincture in a small vial that's housed in a wooden pendant with gold plating. It makes an ideal way to carry it with you at all times. I purchased this pendant at [Abundant Health](#).



This Aurum Potabile (potable gold or more correctly "Drinkable Light") is but one of several elixirs of the alchemists kept secret throughout history. As it is, this tincture has many health and mental benifits, but it can also be brought further and become the true Universal Medicine.

This is accomplished using antimony, which contains the universal seed in the mineral kingdom. By uniting the antimony with the gold, and then removing it, it's power is transferred. Proof of which is shown through the test of transmutation. With each amalgamation and seperation of the antimony, the gold increases it's power 10 fold. Once it's multiplied past the 2nd stage, it becomes too strong for the human body and will kill you. However, if assayed, the results will show nothing but gold, which normally would have no effect on the body and is not the least bit poisonous. But the power transferred to it from the antimony has given it so much energy, it will 'fire' the body.

The volatile red gold made in this process does not amalgamate readily with antimony metal, so the antimony must be dissolved with the Philosophical Mercury, in the same manner the gold was. The two can then be digested together, and then seperated.

#####
Moses method (Main Page) #####

The Moses Method



It is stated in Exodus that Moses took the golden calf which the Israelites had made, 'and burnt it in the fire, and ground it to a powder', which he then gave to the Israelites to eat.

So how does one burn gold to ashes? The reason this is mentioned in the bible, and seems to be the only mention of an alchemical process, is because it is probably the most incredible secret of alchemy. If you know how to do this, you can do great wonders with this powder. This is the short Dry Path of making the stone. Modern alchemists today use sodium metal to burn gold into a powder form, but cinnabar is what does the job far better and is what the traditional alchemists used.

The secret was passed down through the ages, and is not mentioned in many alchemy texts. But one manuscript does indeed give away this secret, yet without mention of the Moses connection. That book is "**Some Processes of Johan Gottfried Tugel's Experimental Chymistry**". Leipzig 1766.

Translated from the German by: Sigismond Bacstrom, M.D. 1798.

As usual, the private library of Dr. Sigismond Bacstrom holds most of alchemy's greatest works. The book is included on the [RAMS](#) library collection.

The process is quite simple, and involves nothing more than heating fine gold shavings or powder with cinnabar in a sealed crucible. That's it. And thus the reason the bible says Moses simply burnt the gold to ashes, because if you heat gold up with cinnabar it does indeed become ashes. Curiously the cinnabar itself is converted to gold and the mercury is no longer present. The ashes can not be made back into normal gold metal.

To the unwise it would just appear that the gold was never converted to anything, and the cinnabar must have become ashes. But that is not the case. The cinnabar becomes gold, and the original gold becomes ash.

To prove it, the process can be performed in a distillation system with the receiver flask half full of water to catch and cool the mercury. Done this way, the mercury distills instead of remaining in the vessel to transmute. And the gold still becomes ash which can not be converted back to gold metal by any process. Bacstrom used this method with silver to prove the reality of transmutation to his students. He did this to demonstrate how metal can be made into a mysterious powder that could not be transformed back to normal metal by any method. But he did not reveal to them how the mercury would be transmuted to silver also, if only a single vessel was used instead of distilling the mercury.

So not only are you given back the amount of metal you put in, but you also have transformed gold to ash in one quick step. By this method you can make as much gold ash as you please using only 1 quantity of gold and turning the cinnabar continually into more gold.

1. Take native cinnabar and crush into bits the size of peas or small beans, dip them into egg whites and roll them around in the filings or calx of gold (or silver) and then let the pieces dry. Use an equal quantity of cinnabar and gold (by weight).

What I used is Vermilion paint pigment from NaturalPigments.com which is 100% mercuric sulfide. It comes as a fine powder and is only \$15 per 50 gram bottle. In the photo can be seen 2 bottles. They also sell native cinnabar ore crushed to a fine powder for about twice the price.

Then I dissolved pure silver in nitric acid, added water to dilute it, then precipitated the silver using the oil of calcined tartar (potassium carbonate that has absorbed moisture from the air) to bring the pH up to alkaline. After washing, I then let it dry and I had a nice fine calx of silver.

2. Place the cinnabar bits in a crucible and cover with the remaining gold powder. Put a cover on the crucible and seal it with luteum.

The luteum is made by mixing an egg white with plaster (calcium sulfate). This forms a strong cement which is a little tricky to remove from the crucible without breaking it.

3. Put an inverted iron pot on top of the crucible, then surround it with bricks. Fill in the space between the bricks and pot with charcoal. Cover the pot completely with the charcoal.

I used a 4" iron pot from AzureGreen.com and the crucible is a 50ml porcelain from Crucible.org which fit inside the pot perfectly.

4. Light the top charcoal and keep adding more charcoal so the top of the pile is always on fire. The fire must burn for 8 hours, then let it go out by itself. (However, some say 4 hours is sufficient).

5. When all is cool, open the crucible and inside you will find the gold has been reduced to ashes, and the cinnabar has become gold.

But the process is not over here. Using a certain 'solvent' we can extract a red tincture from the gold ash. This red spirit has tinging properties as can be tested on other metals. A fixed salt and stone can be made from this tinging spirit, and then can be multiplied in power, so it tinges larger amounts of other metal, and that is the test to check the strength of this holy medicine.

You should not attempt to take this as a tincture until you first have it tested to insure there is no mercury present. The dosage is also still unknown.

More photos to be added...

FAQ (Sub-page of "Calxes.")

F.A.Q.

Here is a list of common questions and answers about the pH swing process.

DISCLAIMER: The information on this website is for information purposes only. The procedures outlined are simply notes of work performed in the lab and are not intended as instructions for others to follow.

Q: How do you evaporate the acid without burning the crystals?

A: Use the lowest setting on your hotplate. You must evaporate acids outside using a cheap portable stove burner since the acid will eat away the metal of the stove. You can buy these stoves at Cynmar.com or at your local Sears or hardware store if you live in the USA. Once the acid gets down to only a quarter inch of liquid (regardless of the width of the beaker) then you need to take it off the stove and let the residual heat do the rest of the evaporation work. If you have a tiny bit of acid still remaining, don't worry about it. It's better to have a little acid to deal with than to have scorched gold crystals you have to start all over with. But the more acid remaining, the harder it will be to flip the pH to alkaline when doing the pH Swing process.

Q: What can I use instead of Aqua Regia to dissolve the gold?

A: The Philosophical Mercury itself will dissolve gold, but it will take a lot more work of repeated distillations. Hence the reason the gold is first dissolved with acid.

If you live in an area where obtaining chemicals is hard, then you do have some alternatives. The hydrochloric acid sold at hardware stores in the USA is food grade (but that doesn't mean drink it pure!) because when it's used in pools, it can accidentally get ingested. And it's only around \$7 for two gallon size bottles. The nitric acid is what's expensive because you have to order it online no matter where you live. The shipping usually costs as much as the acid. You can use sodium nitrate or potassium nitrate crystals instead, which are sold as Stump Remover in some hardware stores and KNO₃ can be found in fertilizers.

But there is an even better alternative -- hydrogen peroxide. This can only be purchased as a 3% solution at the pharmacy or drug store. You can freeze it and the water will freeze, but the peroxide won't. But this only works until the solution is 62% peroxide, and after that, the water won't freeze first and the peroxide will instead. You will get about 20ml of peroxide from a 500ml of the 3% solution. If you freeze out 470ml of the water, you will have a 50% peroxide solution which is the highest concentration you should be messing with. If it's frozen again, most likely the peroxide will freeze since it's so close to the 62% concentration. Read up about peroxide safely if you intend to go above a 70% concentration. Even a tiny bit of organic material present in the container can oxidize and cause the entire mass of peroxide to explode. This is why I don't recommend anything above 50% concentration.

Be careful with concentrated peroxide because it's extremely dangerous. Don't let it touch your skin. You can now put your gold in the hydrochloric acid, and then add a few drops of this peroxide. Wait for the reaction to start. It will be an exothermic reaction and generates its own heat so you won't need to warm it up yourself. The fumes of strong peroxide solution can self ignite with very little heat. And if you add too much peroxide too fast, the heat will become so intense it will ignite the peroxide, causing an explosion. It's safest to just use the 3% peroxide directly from the bottle and not try and concentrate it. The saying goes "peroxides kill chemists". For instance, if concentrated peroxide falls on a flammable material like cloth, it will evaporate the water first, and then spontaneously ignite the cloth. When dropped on leather it ignites instantly because of the metal used to treat the leather. The fumes from peroxide above 70% can ignite and then cause the entire bottle to explode. During the reactions, if the temp. gets above 150°F, it will explode. Peroxide is therefore a far more dangerous chemical to work with than Nitric acid, and is a far more powerful oxidizer. Yet ironically, it's easier to obtain and far less expensive.

Q: What if I can't find hydrochloric acid either?

A: If you can't find hydrochloric acid, you can make it by mixing salt with clay and heating it in a retort until the fumes go over into the receiver flask where they need to be bubbled through water. I don't recommend you try this until you do more research (*do the research, don't email me and ask more questions*). But you can also use vinegar and bleach instead. You freeze the vinegar and the water will freeze before the vinegar. Just like with the peroxide, you can concentrate this chemical the same way. Now with your strong acetic acid and some extra strength bleach (make sure it's sodium hypochlorite) you can then add the peroxide slowly and dissolve the gold.

Q: What strength acid should be used?

A: The acids are sold in various strengths, which are shown as percentages. The hydrochloric acid you need will be 30% strength, which is the widely available standard of Muriatic pool acid. The Nitric acid you need will be 70% strength, which is also the most common. You can find 40% Nitric acid for a lower cost and it's easier to obtain. In this case, you would need to evaporate water from your hydrochloric acid to concentrate the acid. Then you can adjust your measurements accordingly. You can't evaporate the Nitric acid to concentrate it since it will evaporate with the water.

Q: What if the gold hydroxide precipitant won't dissolve in hydrochloric acid?

A: You try and remove as much water as you can from the precipitant. If you dry the precipitant into a powder, you run the risk of the clusters combining, which is the opposite of what you want. So it's best to keep it wet, however this can weaken the hydrochloric acid. If your precipitant doesn't dissolve, then try heating the acid to about 200F. If it still won't dissolve, then let it cool off, then add a few drops of 3% peroxide (this assumes you are working with 3 grams of gold). In a few hours you should see the precipitant turns white and fluffy. Add a few more drops of peroxide, and wait. All of the fluffy cotton-like precipitant should then be dissolved.

Q: What kind of water should be used in Alchemy?

A: It's important to use distilled water because it's deionized by the distillation process. It should also be brought to a priest and blessed to become Holy Water. And if you don't believe in God, then you shouldn't be doing Alchemy because you are wasting your time.

Volpierre (Sub-page of "Antimony")

Volpierre

(Nikolaus Burtschell)
1892-1952

Volpierre was a relatively recent alchemist who figured out how to make the stone through intuition. His process is so simple, it seems ridiculous. Chemically it makes no sense and nothing special should be able to come from it. Just by dissolving metal in an 'artful' manner, a red juice, the Red Lion, can be obtained from any metal (but antimony is the preferred metal because it contains the most power).

And then once this Red Lion is redistilled 7 times, a white Philosophical Mercury appears which contains silver particles. In the distillation flask 2 salts are found, one yellow (sulfur) and one white (iron). The white one forms itself into a north-south direction because it's magnetic like iron should be. But these 3 salts will all disappear and evaporate even in a sealed flask, so they must be kept in their own water.

When these 3 salts are combined, a beautiful red stone is formed, but only after going through a series of color changes, just like what happened when the metal was first dissolved with acid.

All of this I have seen before because one person had a website with photos of every step of this process, but that was several years ago, and he has since removed it. Most likely because it all too plainly reveals how to make a powerful stone which can be easily multiplied.

**WARNING: When antimony trisulfide (stibnite) is dissolved in hydrochloric acid, deadly hydrogen sulfide gas is created. It's therefore essential to leave the flask outside while doing this process in case the stopper blows off.*

Frater Albertus was a modern alchemist you should be familiar with (see the link in the 'Study' section of this website) and you should also by now have a copy of all his Golden Manuscripts series of books. And you would

therefor be familiar with Volpierre's book. If not, you can download the book by [clicking here](#).

Frater Ablertus was teaching a class Germany and met a man by the name of Heinz Fischer-Lichtenthal. He gave the frater a copy of Volpierre's book as well as a copy of his personal notes on exactly how to perform the work. He never intended either to be published, and never dreamed of the internet and how easily information would be shared across the globe in the future. But luckily we now have a copy of his notes, since Volpierre's book is so vague. Those notes are attached to the book you can download at the above link.



These two photos show a set of twin stibnite crystals that grew together. They are about 3 inches long and weigh approx. 13 grams. I feel it's important to use natural antimony crystals for this process, not just any stibnite ore. The crystals are extremely beautiful and only cost me 17 US.



Even though the crystals seem very hard like steel, they actually crush down to a powder quite easily. I simply placed them in the mortar and pounded them with the pestle until the crystals broke like shattered glass into small silvery splinters. I then rubbed the broken pieces against the mortar by stirring them hard, and a fine powder formed.

The next job is to make the acid. Normal hydrochloric acid can be used which you buy at the local hardware store in the US. But the sulfuric acid needs to be made using the lead chamber process, and normal yellow sulfur can't be used. This is because all sulfuric acid is not the same. Depending on how it's made, their will be different ratios of isomers in the acid.

Volpierre used native copper sulfate and the lead chamber process to make his acid. But in todays world, copper sulfate is very cheap, but natural copper sulfate crystals are expensive. And that's OK because we don't actually need native copper sulfate. All that is important is that the sulfuric acid is made by the lead chamber process and with sulfate of some kind, instead of just pure yellow sulfur.

So to make the acid, we simply use a 2 liter soda bottle filled with 100ml of water. A rod is attached to a copper end cap used in plumbing and then attached to the top for the 3 liter bottle. A gram of copper sulfate and some sodium nitrate is placed in the cap and then heated until it starts to burn like a firework. This is now placed in the bottle and screwed tight. The water absorbs the sulfur trioxide as it forms, and the bottle shrinks. Eventually the bottle will start to collapse. You can open it to let in more air if the burning goes out. After a night of sitting, the bottle should no longer have smoke and the sulfuric acid in the bottom should have no smell because sodium nitrate was used in this reaction, so no leftover sulfur dioxide should be left; all of it was converted to sulfur trioxide which then interacted with the water to produce acid.

This process needs to be repeated several times with more copper sulfate but leave the same acid in the bottom of the bottle. If we wanted to, we could evaporate most of the water and have thick oily concentrated sulfuric acid remaining. But we don't need the sulfuric acid to be very strong because weak sulfuric acid attacks metal far better than strong sulfuric acid.

pH Swing Process

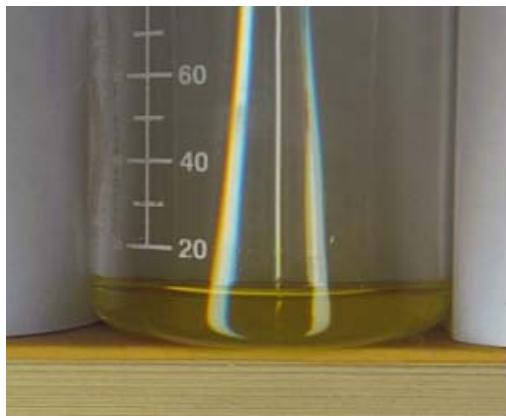
The old alchemical maxim of "Dissolve et Coagula" which means dissolve and coagulate, is what this pH Swing Process does.

Even though this method of using acids and bases to dissolve and precipitate the gold may seem modern, it was actually used in old alchemy also. After the gold was dissolved in Aqua Regia, they would precipitate it using "oil of calcined tartar" which is potassium carbonate that has been exposed to humid air and allowed to absorb water, and they did indeed refer to this precipitant as the calx of gold.

Many new age internet shops are selling this calx of gold as monatomic "white powder gold", though it is merely gold hydroxide. David Hudson's white powder gold is not currently being sold anywhere, and this white gold hydroxide has nothing to do with true monatomic superconducting gold.

Q: What is the "pH Swing" process?

A: When the pH of the gold solution is adjusted from 1 to 14, and then back down to 1, this is one single "pH Swing". It breaks down the size of gold clusters so each one contains less atoms bound together. As this happens, the color will change. The gold is in the chloride form when the water is acidic and chlorine is present (hydrochloric acid) and it's a hydroxide when the water is alkaline. The goal of making monatomic gold is to break the gold all the way down to just 1 atom, at which point it will no longer exhibit metallic properties. The bond holding the last 2 atoms together has an energy of -2.5 eV (electron volts). This can be broken apart using sodium metal that is allowed to ignite and generates the intense energy required to break the bond. It's referred to as the "Sodium Burn Process". But water molecules also chain together to generate the required energy level in this wet chemistry technique.



Pic. 1

Gold is dissolved in Aqua Regia, and the acid is evaporated to form crystals.



Pic. 2

Water is added to dissolve the crystals and the pH adjusted to alkaline while stirring. This removes the nitrates and gets the gold ready for dissolving in pure HCl acid so there is only gold chloride in solution. Here can be seen the dark purple gold hydroxide precipitant swirling around.



Pic. 3

The precipitant is washed to remove salt and lye. The gold is allowed to settle on the bottom each time.



Pic. 4

And here can be seen how the gold precipitate looks almost black. With more pH swings it precipitates as a fluffy powder, but in these beginning stages, it is clumped together and very heavy. This is because the gold clusters are still made up of thousands of atoms bound together.



Pic. 5

After 50 pH swings the gold has become a white powder.



Pic. 6

After 100 swings the gold was allowed to dry in a wide crystallization dish, and it formed these little crosses. The same peculiar crosses form when the process is done on copper.

Q: How is the pH Swing done?

A: Using the process I describe here, you will quickly and easily be able to obtain a white precipitant after only 10 pH swings. The ratios of water to gold and the use of lye solution instead of pure sodium hydroxide crystals is what makes this process work better. Follow the instructions exactly. If you don't use the suggested quantities of water you will obtain many different colors instead of a white powder.

After the gold metal has been dissolved into a chloride form, the acid is evaporated using low heat (150F). The crystals are not allowed to dry completely because they will most likely become scorched from the heat source, and won't dissolve in water (and then you will need to redissolve the gold in Aqua Regia). Because there will be some acid left in the beaker, quite a large volume of water needs to be added for dilution. Using 1/20th to 1/10th an ounce of gold, the crystals/acid should be dissolved in at least 700ml of water.

100 grams of sodium hydroxide is dissolved in 1 liter of water to make a lye solution. Water weighs 1 gram for every milliliter (labeled as "cc" when referring to drug dosage. cc = cubic centimeter). This first pH swing will require a lot of lye solution to bring the pH up to alkaline. It should only be brought up to 8.5 since gold hydroxide will redissolve in strongly alkaline water and you will be washing the precipitant. Purple gold hydroxide will precipitate to the bottom. When this precipitant is settled, the top water is poured off and saved in your "wash water" beaker. Add new water to the precipitant beaker, and once the precipitant is settled pour off the water again (saving it in the wash water beaker). This cleaning process removes the sodium hydroxide and the salt which formed from the reaction of hydrochloric acid and NaOH. Once the pH is neutral, pour off most of the water, being careful not to lose your precipitant. There will be around 200ml of water remaining if you are using a 1 liter beaker. This can be transferred to a smaller beaker, then when the precipitant settles again, the excess water is easier to pour off (decant).

Now a few milliliters of hydrochloric acid is stirred into the precipitant. After swirling the solution

around (erlenmeyer flask is good for this), the gold hydroxide dissolves to become gold chloride again. The pH is raised up to 14 now because you won't be washing the precipitant yet. After the pH is adjusted from 1 to 14 and back to 1, this is a single pH swing. During the first few swings, it will be very easy to see when the solution is alkaline because it will turn purple and you can easily see the fluffy gold hydroxide. As you continue it will become increasingly difficult to tell what the pH is by eyesight and pH paper should be used (Don't dip it directly into the solution; use a dropper to drip a sample onto the pH paper).

After 10 swings, there will be a substantial amount of salt that has been created by the reaction of sodium hydroxide and acid. It's essential to remove this salt with washes just like you did after the first pH swing. The gold clusters are now so small they will be white, and will attach themselves to bubbles, which makes them float to the surface. The water will look clear and it will seem as though your gold has disappeared. Fear not. Dilute the solution back up to 1 liter. Then just place the solution on gentle heat and let about 100ml of water evaporate, then let it cool back to room temperature. Now you will be able to see white gold hydroxide precipitant falling to the bottom. Tap the beaker to shake any precipitant floating on the surface so it will descend to the bottom. Don't bother trying to get creative using a centrifuge because that would also force the salt to the bottom of the tube and defeat the purpose of the washings.

At least 100 pH swings should be performed on the gold. This may sound like a lot of work, but once you get the hang of it, you will be able to do 10 pH swings in 30 minutes. When you have your white precipitant, it will be gold hydroxide broken down so small it appears white because it's actually not reflecting any color and is clear. This is what is sold on the internet as "**White Powder Gold**" but it is not yet monatomic gold; it's still mostly just gold hydroxide. There is a small amount of monatomic gold present, but since so much gold hydroxide is also still present, ingesting this material is foolish. Not only does it waste gold, but the gold hydroxide gets converted into gold chloride in the stomach which has recently been found to be a potent neurotoxin.

Pour off as much water as possible from your white precipitant, and evaporate most of the remaining water. When you want to dry the precipitant, don't use heat. Just let the remaining water evaporate at room temperature by covering the beaker with a coffee filter.

You can now dissolve this white calx of gold with the Philosophical Mercury solvent as per the instructions on the Aurum Potabile page and perform the process to convert it to the red isotope of monatomic gold. Though it may seem like a lot of work, this method will save you from having to repeat the process a dozen times to convert all the gold into the red form which distills with the Philosophical Mercury.

Q: What is done with the left over wash water?

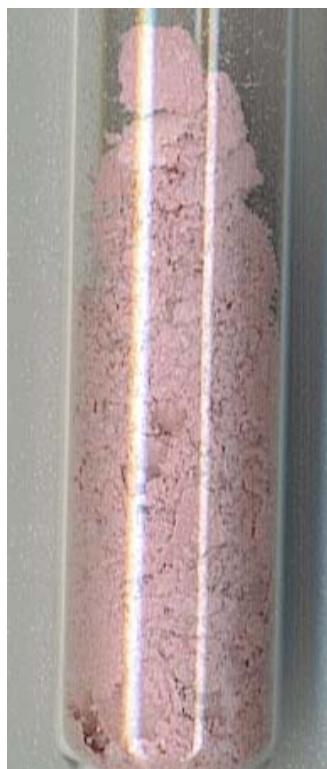
A: All the water you used to wash your gold precipitant will contain some gold hydroxide you can't see. So evaporate your wash water and you will begin to see it turn pink. The water contains a great deal of salt, and this traps the gold hydroxide and causes it to fall to the bottom. The reason you couldn't see it before was because it was floating on the surface of the water in tiny clusters.

Once the solution is evaporated down to 200ml, let it cool off. Salt crystals are forming which contain the gold hydroxide powder trapped inside. Add enough water to refill the beaker back up to 1 liter, and this will dissolve the salt. Now do the washes on the pink precipitant until there is no longer a salty taste in the water. Then you will know the salt has been removed and you can now perform the pH Swing process on this pink gold until it's white, just like you did the first time. Save the wash water again, but now since it's mostly just salt, pour it on your garden outside. Helps plants grow for some reason; the salt has nothing to do with it.



Pic. 6

In this photo can be seen the pink gold hydroxide which appeared when the water was heated. This wash water which was clear and would have been tossed down the drain actually contains this hidden gold.



Pic. 7

Here is the precipitant washed and dried. Contains a lot of sodium which doesn't wash out. It's a very soft powder with iridescent clear flakes also. On the side of the beaker which the water was evaporated in, a rainbow effect can be seen in the right lighting. This seems to be the Oil of Gold which was in the wash water. It has long been rumored that the wash water should be saved for this very reason, then reunited with the original precipitant once's it's made into moatomic gold. So in this pink powder, there is apparently the "Oil of Gold" along with some normal gold hydroxide which gives the powder it's pink tint.



Pic. 8

The precipitant was dissolved in a few milliters of hydrochloric acid, but some remain undissolved as can be seen in this photo. A little peroxide was added (3% solution) and the red precipitant became white but refused to fully dissolve.



Pics. 9 & 10

These two photos show the precipitant when dried. The one on the stop was taken with light coming from underneath, and the photo on the bottom shows light from above.



Pic. 12

Every color of the rainbow can be created with gold depending on how it's precipitated. If pure sodium hydroxide powder is added straight to the acid solution, then the clusters will remain large and the precipitant will slowly change through the colors after each subsequent dissolution and precipitation. While this makes beautiful colors, it's not the goal and there is no benefit to having a colored gold solution instead of a crystal clear white calx. The water clear solution is what is the best because the gold clusters are smaller.

Biography (Main Page)

Nicholas D. Collette



"Deep in the heart of the World's mysteries I traveled, seeking and searching for that which is hidden and kept secret, until finally to my great reward I found a light that will never leave me."

-original quote

At 2 years old, I awoke in the middle of the night, but my dream continued. On the wall, I could still see it like a movie, and I could hear everything that was happening. This would actually be fairly entertaining for an adult, but my young undeveloped mind just couldn't handle it. This was my first introduction to the strange and unusual.

Several other times when I was only 2, I would look at the wall, and the wood grain would surround me until I was in another world. Sometimes my vision would turn into a tunnel myopia effect. Everything would shrink down like I was looking through binoculars the wrong way.

Being young was an intense and constant psychedelic experience for me. Nightmares haunted me every night. They were a very strange kind, made of pure emotion and strange mixes of colors. I was very much an empath during the night. I could always feel what others were feeling, and that contributed to my nightmares. It was a most horrible feeling; very different from watching a scary movie. I was always being chased by some military officer. He never had a whole army with him. It was only him, terrorizing my mind as if he had drugged me with something and then put me under interrogation. But this dream scream started from my earliest memories at an age of less than 2 years old. I had no understanding at that age of what the military was, much less what a military Officer was. Later when I learned about the Army, it was all very familiar to me.

Eventually the military man was killed in my dreams, and he never returned. Extraterrestrial Elves were the ones who 'saved' me from the Officer, and they gradually tried their best to make me believe they were real and not just dream characters. After teaching me how to control my dreams, and Lucid Dream, they disappeared and never returned. Or perhaps they decided to appear as people in the dreams instead of Aliens. I always thought it was strange that I dreamt of aliens because as a little boy, I never had much interest in them. I always liked cartoons, because I was an artist.

As you will see later, learning to Lucid Dream was an important skill that was actually the "Genie of the Lamp" in hiding -- a gateway to extreme power. But as a little boy, I only used the ability to adventure through my mind. Most people who are into lucid dreaming never come to realize that they are in the deepest state of mind they can be in. Hypnosis is essential a guided lucid dream, and the best hypnosis works when you are actually seeing and experiencing everything the instructor is telling you; hence the lucid dream.

At age 4, I had my first girl friend, which I got after wishing strongly for her to like me. That was my first kiss. Maybe it was just a coincidence that she liked me when I wished for it, but I have yet to see a 4 year old girl who didn't think boys had 'kudies'. At age 5, I had my next girlfriend. She would kiss my best friend if I didn't pay attention to her. I thought that was pretty strange, so when I got home, I made a wish into my Santa Claus hat so she wouldn't do that anymore. The hat was something I viewed as powerful because of the Alien Elves from my dreams. And for some reason the wishes only came true if I hid the hat where nobody else could find it. The whole experiment had to be a secret. Maybe this gave it a special place in my mind.

As I grew up, I used my powers for little things, and I never assumed that I could do the impossible. To me, psychic power was just something the brain could do, and I obviously had plenty of proof. So I researched the occult and psychic power from very early on in life. I tried every technique from every book, and at the very least it changed the way my mind worked. At the very best it structured my future to unfold in the way it has so some of my dreams could indeed become a reality

At the very best, it structured my future to unfold in the way it has, so some of my dreams could indeed become a reality. Who knows which techniques worked, and which didn't -- I never could tell because I used them all at the same time. When a desire or thought manifested out of nowhere, I had no clue as how to make it happen again because I had tried dozens of things to make it happen.

I think one of the main things that started the ball rolling was a Witch Craft (or maybe I should say 'Wish Craft') ritual that

my friend and I did one night. He was always into witchcraft, but I was only interested in psychic power because I thought it was more practical. Latter I learned about the technological methods and techniques used in NLP, and I realized why rituals were important. So I decided to go ahead and give the withcraft ritual a try; I thought "why not?"

It was 12 midnight, and the pentagram was drawn out on the floor using white masking tape. 5 candles flickered, one on each corner of the star. We read the invocations from the book, staring at the top corner, and working around clockwise. Then we just sat with closed eyes and waited. I fell into a deep dream like state of mind, which was a little surprising. In the midst of my trance, suddenly the silence and blackness was broken as a crystal clear image appeared. It looked like an old man, and his eyes moved from side to side as if he was searching for something. It happened so fast that I couldn't even react with my voice and scream. My mind was in deep shock, and I opened my eyes, but couldn't say anything for about a minute. My friend looked at me and got very scared that something had gone terribly wrong. I couldn't respond to him. All I could do is wait to regain control of myself. My pupils were so big that you couldn't see any color in my iris. Only wide black eyes staring straight ahead.

After I finally was able to speak again, I told my friend what happened. Then we calmed down again, and kept waiting patiently for something else to happen. This time I kept my eyes open, because I had no interest in getting the life scared out of me again. On the other side of the room, I could see dark shadows shaped like people moving in and out of the darkened parts of the room. The candles only illuminated the circle, and the rest of the room was fairly black. I watched in amazement as these figures moved around the room, seemingly observing us in the circle, but never coming inside the boundary of the pentagram. If I remember correctly, when I told my friend about these dark shadowy figures, he said they were elementals or possibly even ghosts that lived on the land from far back in the past. Later, I would learn just what elementals are, and how much I had to do with them (or vice-versa).

Later on that night, I tried some telepathy with my friend. My technique was simple - I just screamed as loud as I could in my head until he finally heard me. But he didn't know about my little experiment, and as soon as he heard a voice in his head, it scared him to death! He jumped up and yelled, but when I asked him what was wrong, he just said "Nothing. Forget about it. I don't want to talk about it." Then when I finally got him to talk he said "All at once I heard people screaming my name and it was as clear as a radio broadcast!"

Chinese hand forms

After reading through one psychic info book after another, I finally came across a book that described a Chinese form of hypnotic hand positions (Kuju Kiri) used to redirect the electrical energy in the body. Just like rewiring a circuit board. One of the hand positions involves pinching the pointer finger of the left hand beside the finger nail. This pinches off the main electrical nerve channel that comes down from the brain to the finger, then to the rest of the body. Just like how the heart pumps blood down a major artery in the left arm, then it goes to the rest of the body. The hand form is number 7 in the series, and it's designed to control time-space, and freeze anyone in a 9 foot radius around you. Interestingly, the realist alien abduction video I've ever seen had a little gray alien in it, and he came walking in the door using the same hand position to freeze the camera man.

But back to my experience. The book said that when you master the hand form to control time-space, the power will appear as a bolt of lightning. This makes sense when you consider the fact that you're stopping the flow of electricity into the body and it's building up in the pituitary gland (the master gland of the central nervous system). I did this hand form while relaxing as much as I could. After about 30 minutes, a giant electrical shock was released into my body, and it was enough to give a painful sting. Much more than getting shocked by a 120 volt house current. It only lasted a second, and it made a bright light, just like lightning. The image I was focusing on in my mind also became crystal clear, and this startled me quite a bit.

A few days latter, a white sphere of light appeared beside me for a few seconds and then disappeared. It was very large, about 3 feet. This was no hallucination.

I also used the handform for harmonizing your body with the energy of everything around you. This makes you invisible to anyone who is looking in your direction. I managed to scare people a few times when they didn't see me in the room, then I just appeared out of nowhere! One time I even walked right up to a friend and then released the handform to become visible again, and I scared the the hell out of her! The book also had exercises designed to regulate the energies of Earth, Air, Fire, Water, and the Void. Once you've mastered the energy of the Void, you can cause change in the universe by just a wave of your vibrating palm. One night I felt my palm start to buzz and vibrate, and at the same time I was thinking about the various people I knew, and how all of them were party people except one. I said out loud "Why won't he just have

fun and party hard?". At the same time, I had my arm out-stretched and I could see an image in my mind of the energy from my hand opening a gateway between the place where my friend was and where I was. It really felt like he heard me. But I just forgot about it and dismissed it. The next day my friend said, "Hey man, did you try and contact me telepathically last night"? He told me he was drifting off to sleep when he heard someone in his room say "Why won't he just have fun and party hard?". At the time, he was staying at his brothers house so he thought his brother had came in the room for some reason. He turned on the lights, but nobody was there! He said he heard my voice as clear as if the sound was coming from outside his head and was across the room.

Years later when I was talking to my girlfriend on the phone, she hung up on me after I got angry with her for being so mean and heartless. I hung up the phone, and a few minutes later I said "YOU BITCH!". My hand was vibrating again, and I really felt like she heard me, and I had scared her. The next day, she said in a soft frightened voice "Why did you call me a bitch last night?". I told her I didn't know what she was talking about, and I never called her a bitch. She said "You didn't while we were talking on the phone, but after you hung up I heard you."

Dream Control

After these experiences, I became interested in finding out if I could make people see things, instead of just hear things. So one night, I started by hand vibrating and I imagined that one my friends could see me standing at the foot of their bed. Sure enough, the next day she said "I saw you last night at the end of my bed. I woke up for no reason, and you were standing there! I told you to leave, and you walked out the door!" The reason I made the image walk out the door instead of just disappear was so that she would just think it was actually me, and not a ghost of me.

Another one of my friends didn't believe in God, so I figured I would see how far I could take this ability, and make him see God. So one night when I knew it was late enough for him to be asleep, I got the vibration in my palm going again, then I visualized God coming down and entering his dream. The next day, he swore he saw God last night in his dream as a bright light shinning down on him, and he was convinced it was more than a dream. He now believed completely in God! I don't know whether I made him see a God that I made up, or if I managed to forge a connection between his mind and God. After all, the only thing I visualized was God coming down and entering his dream. It wasn't very specific.

Sexual Telepathy

After a long night of drinking with a friend, a strange telepathic event happened. Deep in the back of my mind I could hear a lady calling my friends name. She sounded angry like she was yelling at him. Then my friend said, "Man when I get too messed up and drunk, sometimes I hear my mom yelling at me. She always yelled at me every day when I was little, and right now I can hear her crystal clear." This form of telepathy is strange indeed because you can hear the other person's thoughts like a radio in your head!

The same friend had a girlfriend that I introduced him too. I always felt like it was a mistake because he treated her so badly, and I know I could have been a much better boyfriend for her. I talked with her and helped her with her problems much more than he did. We had a close connection. She and my friend were at my house one day, and my friend left the room. The girl was sitting on a stool that had a fan leaning on it, making it vibrate. Suddenly I could hear her in my mind, saying "Yes, yes, yes, Nick, it feels so good." Then I felt her have an orgasm, and at the same time she closed her eyes and sat back. I thought this might just be all in my head, so I forgot about it. The next day my friend told me about his girlfriend having an orgasm from the vibration when she was sitting on the stool. This surprised me, because even though I had experience in telepathy, I was unaware of the fact that you can feel another person's orgasm. I bet a priest would say this type of psychic ability is satanic because of the sexual nature.

Latter, I had an even more intense sexual psychic experience. I was attempting to leave my body one night, and I could hear the beautiful voice of a female. Then I began to see flashes of her in my mind. She was masterbating, and though I liked the image, I was curious as to whether or not it was just my imagination, or a vision of a real girl. She assured me that she was indeed real, and I was about to feel how powerful she was. The loud O.B.E. vibration began to thunder through my mind and body, and I knew I was leaving and going to this girl. As soon as I was out, I could see the girl and she looked right at

me then closed her eyes and began to scream as the orgasm began.

I could feel it too, and it was so strong and so pleasurable that it actually began to hurt and become strangely painful. She was screaming like bloody murder, and the orgasm seemed to have no end. It just went on and on, and I longed for a peek and ultimate climax to the orgasm, but the entire thing was a climax. If I tried to increase the energy of pleasure any higher, it began to turn to pain again. I eventually had to return to my body because I couldn't handle it any longer. She then stopped screaming, and let out a sigh of relief and satisfaction, then said "Thank you Nicholas. I love you." Was this a person? Was it just my imagination or a character I created on the astral plane? Or was it something negative, like a succubus? The next day I did feel extremely drained of energy, like I was on the verge of death. Yet the day before I was perfectly healthy and it was mid-summer so I couldn't have suddenly caught a flu bug.

Telekinesis

Another strange ability I've tapped it telekinesis. Back when I was in high school, I had a class that was a study hall. One day for some reason we had to have the class in the lunch room. I had my head down on the table, and I was thinking about how the universe was made out of positive charge and negative charge. My mind dwelled on this idea while I visualized the Ying-Yang symbol under deep hypnosis. I was attempting to gain power -- any power that could affect the world around me instantly. When the bell rang for class to end, I looked up at the clock, and it was spinning out of control. When I walked down the hall, the clocks were fine until I came near them. As I approached them, they would start to spin very fast. I did this to every clock, one by one, until I got to my next class. I took the long way so I could mess with as many clocks as possible. There must have been at least 8 of them. And when I got to my next class, the teacher was standing in the hall talking to another teacher saying "In all the 10 years I've worked here, I've never seen the clocks do that!" I'm convinced there is a certain type of energy that causes this because this same effect can be replicated using an electronic device called the HDR. You can read about it at HDREnterprises.com and FutureHorizons.net. It causes some watches and clocks to spin very fast forward or backward depending on how you "tune" it. The circuit design of this device seems ridiculous and it seems to do nothing, but the way it affects clocks has me convinced it's the same energy I tapped that day school. I've made a diagram of the circuit so you can build your own; I even included photos and part numbers for Radio Shack. Download it by [clicking here](#).

Coincidences

Many other strange little events happened to me throughout all these years. Coincidences were so abundant it was surreal. Many times, I came within inches of getting hit by a car. And at least 5 times I've come close to losing my eyesight one way or another. But I was always unbelievably lucky. And even when I was just looking for information or trying to change the direction my life was going, events would just fall into place (except money of course). Even when I would be thinking in words, sometimes I would hear someone near by say the same words after me thinking them! For instance, if I thought of the word "enigmatic" someone would say that word! This happened all the time, even with the radio and T.V.

My friend had a radio in his car that would always mess up, and he would hit it really hard to make the station come back. While sitting in the car waiting for him to buy a few things at a gas station, the radio suddenly switched stations to the Christian channel and the priest said "God is always trying to reach you!" Then the station switched back to the music I was listening to.

Once, while thinking intensely about death, a horse drove by. And if I thought about marriage, I would see an advertisement with a couple getting married. A few times I would be thinking about what it's like to be rich and of course, a limo comes driving by. A good book about coincidences and their importance is "The CELESTINE PROPHECY" by James Redfield. Here is the summary on the back cover of the book -

THE CELESTINE PROPHECY contains secrets that are currently changing our world. Drawing on ancient wisdom, it tells you how to make connections among the events happening in your own life right now... and lets you see what is going to happen to you in the years to come! A book that has been passed from hand to hand, from friend to friend, since it first appeared in small bookshops across America, THE CELESTINE PROPHECY is a work that has come to light at a time when the world deeply needs to read its words. The story it tells is a gripping one of adventure and discovery, but it is also a guidebook that has the power to crystallize your perceptions of why you are where you are in life... and to direct your steps

with a new energy and optimism as you head into tomorrow.

Merlin

There was no Merlin of Camelot and King Arthur, but there was a man by the name of Abra-Melin born in 1281 who lived in Egypt by the Nile river. He wasn't born there; he moved there to learn about magic. The name Melin eventually had an R added to become MeRlin as stories were told about him because of the accent they have.

One night I was up late listening to some music. I heard a voice calling me, and I could see a vision of a pentagram with people standing around it. I thought it was a day-dream so I tried to ignore it. But the vision persisted despite my best attempts to clear it out of my mind.

The people were summoning Merlin, and calling his name. I decided to play along with the day-dream so maybe it would go away I told the people that I was NOT Merlin but they couldn't hear me Then a female spirit appeared in my mind and told away. I told the people that I was NOT Merlin, but they couldn't hear me. Then a female spirit appeared in my mind and told me that I was indeed Merlin. I argued with her for a few minutes because I was amazed that my "imagination" was having a conversation with me.

Finally I considered that maybe this was no day-dream; maybe it was real. And maybe I should try and make something happen for these people who have summoned me. I didn't want them to never know that their summoning ritual had actually worked. So I tried to make them see the pentagram moving like ripples in water, just like in the movie "The Craft".

Everyone was amazed, and one girl ran to get a camera. This worried me a little because I was only making them see the event in their mind, and it was not a physical thing that could be captured on film. So I tried to make the film in the camera see the same thing, like making a 'thoughtograph'.

After that, the day-dream faded away into black, and I went to sleep. The next day my friend came over and told me about how he was at a gathering last night and he wanted me to come to the next one tonight. I was hesitant at first, since I had very little interest in witchcraft. But I was always researching psychic techniques, so I thought I would give this one a try. I also had cast several spells myself, and I knew they can work if you believe in them and forget about them. {One good love spell was this one I used back in school -- you write the name of RUHIEL on your palms in celestial script, then ask for his assistance telepathically. But for the spell to work well, you must touch the person. I did this in one class, but I thought it wouldn't work because I wouldn't be able to touch the girl because I only saw her in the hallways on the way to my next class. But then the bell rang and it just so happened that I walked right past the girl I wanted to cast the spell on, and for no reason she put both her hands on me to get across the hall, but I wasn't even in her way. }

When I went over to the gathering, they told me about how they summoned Merlin last night, and he made the pentagram look like water. Right after that a girl came in who just got back from the store with the developed photos from last night. The photos did show a little ripple effect in the pentagram. I told them all that it was me they summoned last night, not Merlin. But they insisted that I must be the reincarnation of Merlin. There are many ways to interpret this, but several psychics have told me I was Merlin when I asked about my past life, which is beyond mere coincidence.

I am not a fan of Middle Age folk lore and the King Arthur and Camelot stories, and in fact, I actually have always hated the Middle Ages with swords and knights and Kings and Queens. I can hardly stand to even watch a movie about it. (But I did always love the clothing the females wore in those times, and their appreciation for Jasmine perfume, which brings back memories every time I smell it). The point is, I'm not putting this here to claim I'm Merlin and feel special about myself. I'm simply explaining this event because of its significance in the recording of supernatural events that have taken place in my life.

Later that night we summoned elemental spirits and Arch Angels to answer our prayers. We each asked for a certain power. I asked to have the power to make people see what I see in my mind, so I could show them things in such great detail that would explain the most complicated things. After that we blew out all the candles and the moonlight was illuminating the white salt circle. I closed my eyes and everyone saw the room go completely black. When I opened them, everyone saw the room light back up again. I repeated this experiment for a few minutes, using my friends as guinea pigs. The difference between the light and dark was so extreme that I thought for sure someone would pass out. And right when that thought crossed my mind, one person fell straight backward on the floor. The rest of us continued to watch the room go from light to dark. If I blinked my eyes really fast, everyone saw the room blinking.

I never told them it as me who was doing it. I thought it might freak them out, and make them think I had total control over their minds. A priest would probably tell me it was the devil that gave me the power, but I don't believe that since it was angels we summoned (and there is no such thing as a devil but there is a God) angels we summoned (and there is no such thing as a devil, but there is a God).

Obviously my wish had been granted and I was indeed given the power I asked for, but maybe I already had it since the previous night I made them all see the pentagram ripple like water. For a long time I wondered if I could really be Merlin. I did a psychic reading and asked other psychic about my past lives without telling them anything about Merlin, and the answers seemed pretty conclusive. I then tried to leave my body and go back to the past. When I was free from my body, I willed myself into the past. I shot through darkness at intense speed, then everything stopped. A lady said "Hello" and it startled me like when someone jumps out from behind bushes and scares the crap out of you. This made me instantly jump back to my body.

I should also mention here that one of the people at that circle tried to commit suicide a few days before, which I only found out the day we met at the circle. He tried to hang himself with his belt, and during the time that was happening, I was having a day dream about it, and that same spirit was talking to me. She was telling me to do something to stop him, but I knew he wouldn't be able to kill himself in this way because his feet were touching the floor and supporting his body weight, and the belt was too wide and flat, so he could only die this way by suffocation, and I knew he wouldn't be able to wait long enough for that to happen. But why me? Why was I shown this? Why did the spirit think I could do something about it, and who is she? It drives me crazy.

Materialization

Speaking of spirits and guides, I eventually learned how a spirit can be materialized.

I thought about how easy it was to leave the body when you realize your dreaming. I figured it must be because you are in the deepest state of mind you can be in; much deeper than hypnosis or meditation. I thought of the Lucid Dream state as the "Philosopher's Stone" like the Rosicrucians say. Only I never understood what they meant until this very night.

So I figured I'd try to materialize a spirit instead. Sure enough, that night I realized I was dreaming, and I tried to materialize my spirit guide. I simply said "I ask my Higher Mind to materialize my spirit guide". This is essentially asking for God. The dream turned to black, and I felt a huge amount of electric energy rush through my body and center in my brain. Then I felt a cobweb forming on my face. I wiped it off because I thought spiders had formed a web on my face, which made me angry that somehow I had a spider infestation in my house and they chose my face as the spot for a nice thick web. I figured the materialization was a failure, but then 3 months later I found a book that described materialization of spirits.

It said that when you materialize a person, a cobweb forms on your face just before the body is made. Now I understood why the Rosicrucians claimed elemental spirits would materialize as people and marry the members of their Order. Suddenly a fairy-tale story that seemed completely impossible was now proven to actually be possible.

Much latter on in life I would come to realize the beauty in materialization, and the awesome power the brain posses over this Universe; able to so easily arrange trillions of atoms to form an object as complicated as a body. This is an ability every advanced species eventually learns to use as they're brains evolve. It seems to be something that requires the brain, and can not be done without the brain. Which makes me wonder how many people who've passed away might have went somewhere in the 125 billion galaxies in our Universe and got someone to materialize a body for them. What if most of these departed souls are living on an actual physical heavenly planet somewhere? And what about aliens that have far better technology than us? We've only just begun our development with technology and yet we already have made a way of arranging electrons they are positioned like they are around a nucleus, and these "false" atoms can be instantly changed because they are electrons controlled by a computer. And the "false" atoms have the physical appearance of normal atoms. Soon we will literally be able to create holograms that are actually physical! We can watch 3d TV that's also PHYSICAL! Let that boggle your mind for a while.

Once while waiting for another lucid dream so I could materialize a spirit, I read a book about DMT. I opened the book to a random page, and it was about a lady who had just taken a dose of DMT. She said "what if you had a dream you picked a rose, and when you woke up, it was there in your hand?" She had the same name as my spirit guide I was always trying to materialize! And when you lucid dream, your brain produces DMT. I also thought of the rose as the symbol for the stone of alchemy.

Another coincidence happened when I was watching TV. I accidentally pushed the wrong channel number and a Christian channel came up right when the priest was saying "This is it! Here in Revelations we are promised new bodies!" And he was talking about materializing bodies from thin air.

Other times, right when I tuned on the TV, there would be a movie and they would be yelling the same name as my spirit guide. Once I was thinking about it, and I said "I wish I could just get a second chance to try this", then I walked downstairs and past the TV, and it said "Wish Granted" for some car commercial.

I also came across a video about DMT by Terrance McKenna and he was talking about using the DMT experience to materialize objects.

But now I've said too much about materialization, and you surely think I'm crazy by now, which is exactly what I thought of the Rosicrucians when I read the book "A Rosicrucian Notebook" which will be elaborated on further...but think about this - if your mind can move an object, then what's so hard about moving atoms into position? After all, this is God that you contact to do this through you. It's not actually your ability, but it does require your brain, which is the most complex creation nature has ever produced in this vast Universe. So why is it so hard to believe it can change the Universe to make something 'materialize'? We are made of the universe; we are the universe.

The Rosicrucis Order

One night around 2am, I was awake listening to music. Suddenly I had a strong desire to go outside. So I went walking around the neighborhood. I looked up at the Full Moon and I watched as a vapor cloud rose from the backyard of a house not far away. It formed a perfect disk in front of the moon, causing an eclipse. It remained there for only a moment, and then it drifted off like a cloud. I walked back to my house, and just before I went inside, someone yelled "Nick, don't go!". I never knew what to think of the experience until 5 years later, when I read about how the White Stone can be used to call people out of their houses, so you can meet with them. When you mix the consecrated White Wine with rain water in a large bowl, vapor will rise up to the full moon. The secrets are revealed only in one book, and it's very rare. Physically, it's only at a London library and a University in Hungary, but luckily there is now an electronic version you can download by [clicking here](#).

Being extremely interested in Astral Projection, I read every book I could find on the subject. And I came across a book titled "A ROSICRUCIAN NOTEBOOK" by Willy Schrodter (the entire book can be read for free at Books.Google.com). It had a small section about astral projection, but it contained much more information that was extremely interesting and important. The book presents alchemy and the Rosicrucians in a very fascinating way, and as you read through it, you're amazed by how many marvels were kept secret in the Ancient and Middle Ages. History class made it seem like the people of the past had it so bad, and knew nothing of technology and wonderful things. But this book clearly shows that certain groups of people in the past possessed secret knowledge that is far better than our modern day gadgets. The Rosicrucian Order originated in Ancient Egypt and was formed by a Pharaoh who wanted to pass on certain information. The book really makes you yearn to be part of this mysterious group of people called "The Rosicrucians" and live a magical life filled with amazing supernatural experiences and powers. I always thought that I would never discover the secrets briefly described in the book. But now, all these years later, I have the knowledge of almost every secret the book covers. Here is a list, chapter by chapter of what is in the book, and what I've discovered. If you have read the book, you will find great joy in the fact that I am now freely giving you the things the author of the book kept secret, and you will feel relief and satisfaction in the discovery of these wonders that seemed unattainable for so long -

INTRODUCTION - an interesting note in the introduction of the book is this -> "The zip-fastener king, Dr. Othmar Winterhalter (born 1890) rejuvenated himself in 1950 with a radioactive tincture prepared from element 85 (Astanine). Since the Rosicrucians also relied exclusively on radio-active preparations for rejuvenation, I shall pass over the other methods for restoring youth (Bogomoletz, Bardach, etc.). The Mainzer Anzeiger (No. 138 dated June 17th, 1936, p.16) published a report on "The eternal youth of Annja Czernowitsch," who lived at Uralsk on the banks of the Ural river. At the age of 50 she had the appearance of a girl of 18 and her body resisted decomposition. The presumptive cause was the radioactivity of the water. The Mittelrheinischer Anzeiger (Mainz-Bingen, No. 71 dated March 25th, 1941, p.5) reported the discovery of a vein of magnetite in central Sweden which should also contain radium. "Old people who exposed themselves to its radiations maintained that they felt rejuvenated." For rainwater as the Rosicrucian "Particular", see the Annulus Plantonis (Berlin and Leipzig, 1781, p.80, Note).

**Mercury metal can absorb radiation without becoming radioactive itself and that's how radioactive metals are used to charge mercury in alchemy.*

Anyway, back to this book:

Another interesting part of the introduction is the mention of a device the Rosicrucians possessed that could destroy buildings like a bomb and water would only help to fuel the fire. Today, there are fires every now and then that the fire department can not put out because the water is split into hydrogen and oxygen. An alchemist named Dupre, from the Dauphine, demonstrated such a frightfully destructive asrtificial fire on the canal of Versailles and in the courtyard of the Arsenal in Paris, in the presence of King Louis XV and his military advisers, that it made the same impression from a moral point of view as the atomic bomb has made in our own day! When it was confirmed that a single person could burn up a whole city or fleet with this "devilish invention" and that water would lend fuel to the unnatural fire, the King paid enormous sums of money to the discoverer to buy his silence, as he did not wish to add to the sufferings of humanity. (See the correspondence of Ludwig XV (Louis XV) for 1770-1782, published by Grimm.)

[Click here](http://www.geocities.com/smshires.geo/) (<http://www.geocities.com/smshires.geo/>) to see a website by a modern day chemist who has alchemy knowledge, and believes that some alchemists who were trying to make the Philosopher's Stone actually produced a chemical that can create a small nulcear explosion. He explains everything in great detail, and provides the data of his experiments in trying to produce this 'mecury pyro-antimonate'.

And one more teasing little excerpt form the introduction of the book "When The existence of manned flying saucers has been finally admitted, consideration will be given to the fact that in the past centuries there were societies like the genuine Rosicrucians on Earth which regarded the entire solar system as the field of their practical activities."

And you might ask "why would the Rosicrucians know anything about space travel or flying machines?" Because they are psychic enough to get answers to any questions they have. They are able to tap the "universal mind" and know everything (or close to everything -- some technologies are forbidden for man to know at this time). But here is an experiment that I will have on this website sometime in the future: You can take black volcanic sand (a type of magnetite) and make a white powder from it. Then you mix this white powder with clay in the amount of 10% powder. When properly fired, this clay disk will levitate when you touch it. When fired improperly, it has to be spun in order to levitate. And still more than that -- when you spin 2 of these disks facing each other, one clockwise and the other counterclockwise, it pauses time. You can swing a pendulum between the 2 disks and it will pause until you stop the disks, then it continues it's swing with all it's original momentum. This all happens because the white powder is monatomic rhodium and iridium, which if you've read anything about David Hudson, you understand that these forms of exotic matter have strange properties. And if you've seen Laurence Gardner's lecture video, or read his books, you know that science has now been looking into what they call "exotic matter" to use for an entirely new form of space travel which will eliminate the problem of speed. These "monatomic elements" are the answer.

1. THE LIFE LIGHT -- in the first chapter of the book, this is actually explained cleary and it's not kept a secret. You simply put the blood of a person who's health you want to monitor at a distance in an oil lamp with the fuel. No matter where the person is, the flame of the lamp will indicate their health. If the flame is week, then they are sick. And when they experience great joy, the flame will be tall and strong. And the moment the person dies, the flame will extinguish itself.

2. BLOOD TELEGRAPHY -- here are the important extracts from this chapter - The first person scratches his left arm with the point of a knife until he draws blood and wipes away the blood with a sponge. The second person makes a similar cut in his ring-finger and lets a drop of blood fall from it into the wound of the first person. Both cuts are then bound up until the wounds are completely healed. After this, the second person cuts his arm and the first cuts himself in the finger and after a drop of blood has been allowed to fall from the finger cut into the arm cut, the two wounds are bandaged as before until they are fully healed. Now when one of these individuals, however far away he may be from the other, sticks a needle into the scar of the healed wound, the other feels the same prick at the same time. A prearranged code is agreed as to the meaning of the first, second, and third prick, etc., and in this way either of them is able to communicate his state of health and other circumstances to the other whenever he wishes. Blood telegraphy is very similar to skin telegraphy. A passage occurs in the writings of Johann Baptista von Helmont (1577-1644) which describes a sort of Skin Telegraphy, where, if I remember rightly, it is called a "magical alphabet." We are told that two individuals who are fond of one another write down the letters of the alphabet on their skin with indelible ink and then undertake a skin transplant. Even if they have to separate, they can conduct a mutual conversation. What is needed is for one of them to touch a letter with his finger on the grafted skin, whereupon the other person will feel an itching sensation in the corresponding place. In this way it is possible to converse with mutually spelled out words.

And the only thing I can add to the above is this -- When an astronaut is sent to space, some of his cells are kept here on

earth in a petri dish and monitored by sensitive electronic equipment. In this way, the astronaut's health and distress can be monitored instantly. It takes a while for radio transmissions to travel from the space to earth, but the cells communicate instantly, regardless of the distance from the body.

The wise man will use the above information to "cheat" in cards games with a friend by communicating information via code transmitted by the skin.

3. THE PERPETUAL LAMP -- the recipe for this can be found on the "Luminous substances" section of my website

4. TELEPATHY AND MAGNETIC DIALS -- here is a very interesting device described in this chapter - Have two boxes made of fine steel (plate); similar to the usual receptacles for mariner's compass - and let them be of the same weight, the same size and the same appearance and have a fairly large border which can be decorated all the way round with the letters of the alphabet. Both will have a pivot set in their inner base plates on which a hand can be placed, as in an ordinary clock face. It is important to insure that the receptacles are clean and polished. Then a piece of loadstone is selected from several fine and good specimens; a piece with white veining on the south-seeking pole. This longest and straightest piece is cut into two sections as accurately as possible, so as to make two indicator needles for your two boxes; both pointers must be of the same weight and thickness and must be evenly balanced on their pivots on a hole bored in their sides. When everything has been prepared, give one of the boxes to the friend with whom you wish to correspond and appoint a given hour in the day or week. Of course, one must be in one's chamber or quarter, a half, or whole hour before the set time, must place the pointer on its pivot and keep it under observation during the whole period. A cross or some other mark must stand at the beginning of the alphabet so that the partner can see, when the needle points to it, that you want to begin transmitting a message. For the pointer must move of its own accord after your distant friend has set it at the beginning mark. Now turn one of the pointers to a letter and, at the same instant, the other pointer will automatically make an identical movement to the same letter owing to the link between them. The reply is transmitted in the same way and, at the close of transmission, the pointer is turned back to the beginning mark. After use, the pointer is removed from the box and each are separately wrapped in cotton wool and put away in a wooden case, special care being taken to keep them free from rust. In tests performed by professor Allex as reported by C.P. van Rossem in 1933, he placed female snails on the white squares of a chessboard, and did the same thing with male snails in another room. He then pushed all the females on to the black squares and the males in the other room followed the movement of the females, slowly but surely. Whether the females were moved over two, three or four squares, the males promptly crawled to the squares indicated to them by the females. Tests run between Paris and Marseilles over 497 miles have given the same results!

5. ROSICRUCIAN OPTICS -- At that time, by means of two solar microscopes or reflectors, which were a wonderful new discovery of mine, I disintegrated and so projected invisible beams of light into the sky. Where they met, they became visible and formed the bright disk" -the optician, Cervenka, in Dr. Lederer, a novel by Gustav Meyrink (1868-1932)

So now you have a good clue as to how one can perform an amazing UFO hox with the simplest of tools.

The other useful information in this chapter --

-The Philosopher's Stone can me made without the use of fire, but instead the heat of the sun if it is reflected by concave mirrors onto a metallic sphere or pot.

-If you wear a coat with metallic buttons, you can stick your head inside and make it totally dark, and when the sun light comes through the little button hole, an upside image of everything in front of you will be displayed on your chest. I noticed this when I was very young, and it was a cold winter day. The important thing is that the hole be made of metal to properly focus the light. This type of image allows both the foreground and background to be in focus. A modern invertor just recently made a camera that could accomplish the same focusing, and he has made millions!! He said he will never reveal the secret to anyone, and his camera is constructed in such a way that if you try to dismantle it to see how it works, you will brake it.

-When Francis I (1515-1547) was at war with Charles V (1519-1556), a magician kept the Parisians informed of what was happening in Milan, by writing the news from this town on a convex mirror and exposing it to the Moon in such a way that the Parisians could read in the starry sky what the distant mirror had written on it. He ends by saying "Alas! This beautiful secret has been lost--like so many more!" It would probably take quite a large mirror to achieve this feat. And it would probably need to be perfectly convex, which is not an easy thing to do.

6. ROSICRUCIAN SPIRITUAL HEALING -- this chapter is mostly about the philosophy of mind,spirit, and soul.

7. HEALING BY TRANSPLANTATION --

"This doctor of medicine took toenail parings and hairs from the legs of the gouty individual and put them in a hole which

had been drilled as far as the pith in the trunk of an oak and, after plugging the hole with a piece of the same wood, he covered the place all over with cow-dung. If the disease did not recur within the space of a quarter of a year, he judged that the oak possessed enough power to draw all the evil into itself.

"The famous Rosicrucian, Dr. Robert Fludd, taught that the secret of the transplantation of disease lay in a fine agent which he termed mumia. It was this mumia, for example, which enabled a dog to recognize its master. Fludd recommended different plants for the different diseases for transplantation purposes."

According to a contemporary commentator, care must be taken to enrich this mumia with sweat, blood, hairs, or particles of skin detached by scratching. This improvement of the mumia is unnecessary however in the case of gout. All that is required as a vehicle for the transference is the nail parings and hairs from the legs of the sufferer, as already mentioned.

Rochas cites another authority for the action of the sympathetic method of healing, an authority whose scientific credentials are impeccable. He is Mr. von der Naillen, the founder and former director of the famous engineering school in San Francisco. He was laying a railway track in California and one of the workers gave himself a deep wound in the leg while chopping down a tree. The injury was quickly bound up to stanch the bleeding. One of those present advised that the first piece of cloth that had been soaked with the blood should be taken instantly to a neighboring doctor who was named the Sympathy Doctor and performed wonderful cures from a distance. It was done as he suggested and, after the doctor had been given the blood-stained cloth, he took a big earth-borer, made a hole in a vigorous oak tree, put the cloth in the bottom of this and closed up the hole with a piece of gristle, which he hammered in with heavy blows. Observers were astonished to find that the wound started to heal rapidly from that moment in a completely abnormal fashion! (pp. xiv—xv). It should be noted that a powerful oak was chosen. Weak trees and other types of tree are not used in this illness.

Trans. note: Thus we read in Medicina Diastatica—A Mumiall Treatise abstracted from Paracelsus by Andrea Tentzelius and translated by Ferdinando Parkhurst, London, 1653: "And it must also as carefully be observed, that the fruit or tree into which the disease is transplanted, do not grow up too suddenly and rankly, (which often happens) for such superfluous vegetation is dangerous, and hurtful for the member: This may appear by the example of Hair, which is often transplanted into a Willow, that it may grow the faster, nor is it without success; but when they are left in it beyond the proper time, being not cut down nor burned, that over rank and moist vegetation oftentimes proveth hurtfull to the brain and eyes, especially to the latter; which is also dangerous to any afflicted or troubled with Phthisick and Feavers (while they happily think themselves secure;)

8. ISOPATHY OR HOMEOPATHIC HEALING -- This chapter explains some interesting cures made in the Middle Ages by people who were ahead of their time. There is no need to go over it all here. Yet one excerpt from this chapter is very interesting because it relates to m-state metals -- Dr. Samuel Hahnemann (1755—1843), who rediscovered the procedure of attenuation, introduced the methods of trituration with milk sugar and shaking up with spirits of wine, whereas the isopaths and homoeopaths of earlier centuries had prepared their potencies (i.e., the attenuated substances) by burning the original materials to ashes. But burning them to ashes destroyed the specific animal or vegetable materials which were thought to be curative, since these are completely combustible substances, and all that was left was the "universal matter" as they called it, that is to say, the universally found earthy and incombustible substance! [Possibly m-state metals with that person's specific energy] Here is an everyday proof of the effectiveness of isopathy. For a hangover one drinks a small drop of exactly the same alcoholic liquor to which one is indebted for it; this is called "taking a hair of the dog that bit you." If, in addition to the immediately apparent relief of pain, there is vomiting, bowel action, the passing of wind, or heavy perspiration, then the ison is behaving as a regular antidote! Dr. Puller Stocker reported in the Medical Press in 1951 that the injection of alcohol has an immediate sobering effect on people who are very drunk!

9. MAGNETIC HEALING -- Healing magnetism has been secret knowledge from time immemorial. It was a priestly prerogative in ancient Egypt and was taught in lodges of the Essenes, who were the forerunners of the Rosicrucians. This chapter covers the use of magnetism for healing purposes and it needs to be read in full to understand what is being discussed. However, there is a certain part about alchemy that should be noted here -

Here is a resume of this physiological (or somatic) alchemy:

- 1) The index finger and thumb of the right hand form the vowels, /, A, O, (line, angle, circle; together comprising a wheel, in Latin Rota, the very ancient name of God: JAO. These three signs also denote the phallus, the vagina and the uterus. Cf. the mudras (a series of subtle and meaningful hand gestures) employed by the Balinese Pedanda = priests!
- 2) Voluntary control over the normally involuntary blood flow is obtained by concreting the thoughts on the finger positions and simple syllables. Cf. the "psychological exercises" of the "New Thought"
- 3) An objectively measurable rise in temperature is developed in the finger which is being contemplated. Cf., "Tumo" heat

creation of the Tibetan lamas.

- 4) This attracts a quantity of Od which is over and above the individual's own requirement, at the same time, and
- 5) it is systematically incorporated in the body—with the exception of the head—by means of manipulations performed in a downward direction.
- 6) In this way the invisible body (the "salt body") is fortified, loosened and finally made independent. ("The ho-munculus in the Philosophical Egg," i.e., the human body.)
- 7) During this physiological Magnum Opus the performer smells sulphur on the finger "magnets" contemplated and tastes the salt and mercury on them;
- 8) He also perceives (mentally) the recognized alchemical color scale of black—white—peacock's tail—green—yellow—vermilion.

It should also be added here that recently a man by the name of Alex Chiu has invented a system of preserving youth and long life by using magnets to magnetize the blood and cause it to flow faster. His website is www.AlexChiu.com

10. MAGNETIZED WATER -- there is not much in this chapter. One important method that is not mentioned in this book is magnetizing water by placing a glass in a container of magnetite. [Click here](#) to see instructions about this simple technique.

11. DIGITATION -- This is a rather strange chapter, and not of much use

12. RETURNING TO LIFE -- This chapter talks about 2 stories where a person was brought back to life by simply hugging them. Apparently there is enough animal magnetism in the person hugging the dead body to bring it back to life. There is also some information about sick people sleeping naked with healthy people in order to regain health. And if an old person sleeps with a child (not naked of course), the child will become weak because the old person is draining their energy.

13. WHAT MESMER BORROWED FROM THE ROSICRUCIANS -- this chapter is about how Mesmer learned magnetic healing from the Rosicrucians

14. TOUCH AND DISTANT HEALING -- This chapter talks about various positions and grips of the hand on certain places on the body to cause healing or death.

INCOMPLETE --- MUCH MORE COMING SOON!

ISAIAH 47:12

Stand now with thine enchantments,
and with the multitude of thy sorceries,
wherein thou hast labored from thy
youth; if so be thou shalt be able to
profit, if so be thou mayest prevail.

Psychology (Sub-page of "Biography") ##### Psychological Profile

I took a personality test online and these were the test results:

Nick, you're a Rock Star!

Your personality is actually determined by two personality sub-types - your primary, or dominant sub-type, and your secondary sub-type. You are a Rock Star which means you are a Success / Seeker.

Your primary sub-type is defined by "Success" characteristics and your secondary sub-type is defined by "Seeker" characteristics. That means you crave attention, the limelight, and the fawning admiration of millions. Chances are you have a bevy of fans and friends, and you like knowing how much others appreciate you. On top of this, you're a go-getter and you really shine under pressure.

How do we know all this? How do we know that you believe in making a good impression? How could we have divined that you have to love what you do, or else your performance slips? Because while you were taking the test, you answered four different types of questions — questions that measured confidence, apprehension, willingness to take risks, and your focus on experience versus appearance — the primary traits that determine your personality. Based on your responses, we determined your personality type, Rock Star. People are impossibly attracted to you wherever you go — whether or not you know it or not. There's something about the confidence you emit through your actions, conscious and otherwise, that compels people to want to come in for a closer look.

And that's just scratching the surface.

JOB PROFILE

Nick, the Right Job for you will allow you to be:

Strategic and Creative

As a Strategic type, you want to be able to express yourself and your ideas through work. Sure there's a time and place for rules and procedures, but when a good thought strikes you, you don't want it to be boxed into one way of thinking. You're willing to go outside the rules if there's a chance that the risk will reap big rewards. You are stronger than most when it comes to generating ideas. And because of this, it might sometimes feel easier to take on all aspects of a job yourself instead of wasting time explaining it to someone else who might not "get it" like you do. But because you have so many ideas and are willing to take on so much, you might find that you sometimes have trouble finishing every project you start. Your diplomacy and adaptability make you a valuable asset. But your need to feel invested in a company that allows you to express your original ways of thinking will ultimately impact how happy you are in the workplace

INK BLOT TEST

Nick, your subconscious mind is driven most by

Peace

You have a deeply-rooted desire to make peace in the world. Whether through subtle interactions with loved ones, or through getting involved in social causes, it is important to you to be able to influence the world in a positive way.

You have a deep respect for humankind. You care about the future of the world, even beyond your own involvement in it, and you inspire others to feel the same way. Your innate drive toward peace guides you in daily life towards decisions that are respectful toward yourself and others. Your psyche is very rich; the more you learn about it, the more you will understand who you really are.

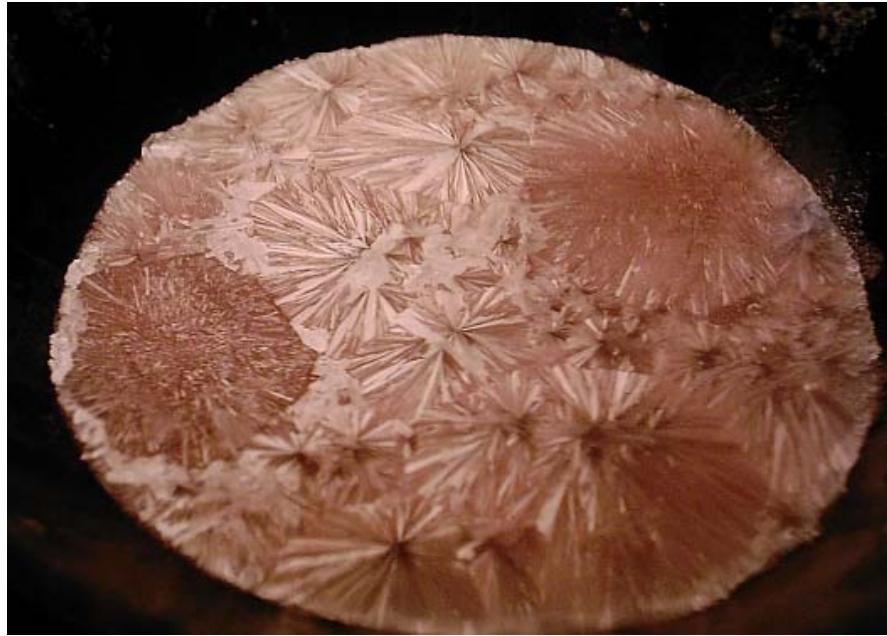
Zinc acetate (Sub-page of "Secret Solvent")

ZINC ACETATE



These 3 photos above show zinc acetate crystals formed by slowly evaporating vinegar which zinc was dissolved in. They actually reflect light more like sea shells but that can't be photographed.

American pennies from 1982 onward contain zinc in a copper casing. By simply scoring 4 sides of the pennies then letting them sit in common vinegar for a week, the zinc is dissolved and the copper left behind.



The vinegar can also be distilled and when the water is down to a small enough amount, the heat can be turned off and the zinc acetate will crystallize the remaining water. Alchemists called this effect "ice" since it appears like frozen water. The zinc acetate would normally be clear if clean pure zinc is used, but in this photo it is colored because the pennies were dirty.



After distilling off the water and phlegm, the zinc acetate begins to release a fog which gently rolls over into the receiver flask and then condenses like morning dew into a golden liquid.



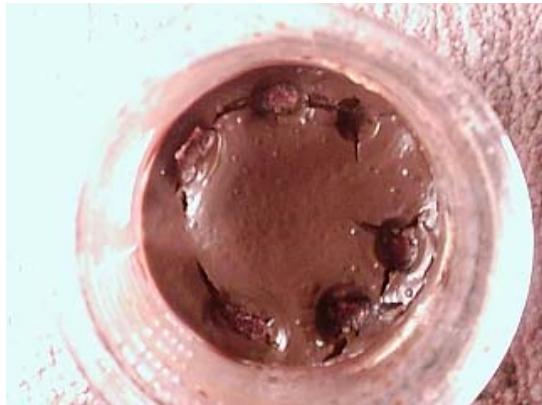
This photo shows the golden oil drops forming in the condenser. But a condenser is not even required; a distillation flask attached to a receiver flask directly by an arm will still form the golden oil. An air space can be left between the receiver flask and the connecting arm and a wet cloth wrapped around it to absorb any fumes that might try and escape.

more photos to come...

This dissolving power is confirmed by an experiment reported by Fuchs (*Geschichte des Zinks*, pg. 200). Hellot distilled acetic zinc. At first a lightly acetic phlegm transformed; then stripes appeared, and then followed a sublimate in white, fragile flowers. Then white vapors arose which were condensed in the top of the flask into whitish-yellow, then dark green oil. The recipient contained a liquid which ignited just like *Spiritus vini*. Poured onto water, it first swam at the top then mixed with the water, and only a few drops of a reddish, spicy oil remained at the top. The residue of the distillation was of the color of ashes. On it the acetic phlegm was poured, digested for 8-10 days, then drained and distilled, leaving a resinous substance at the bottom. The process was repeated until enough resin was obtained. This in turn was then distilled in a small retort and heated to the point of glowing, whereby a yellow liquid transferred, followed by thick white vapors. When the distillate was poured on the white sublimate (*zinc oxide*) in the neck of the retort, it dissolved the sublimate immediately, and so drops of reddish oil separated on the surface. This oil was then rubbed onto gold and silver trays, which within 4 hours dissolved at the covered areas.

Miscellaneous Photos

These are various photographs which either don't have a place elsewhere on the site, or don't yet have a production process outlined for them on the site.



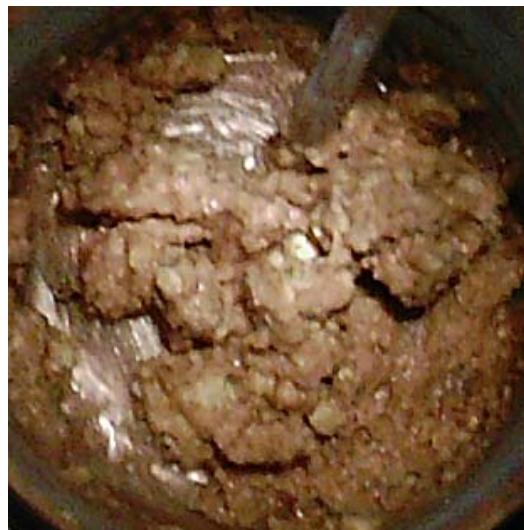
This is gold hydroxide mud which is simply gold hydroxide precipitated and then most of the water evaporated. Has the consistency of pudding.



This is red gold chloride made by swinging the pH of the solution up and down from acid to alkaline. It's what some people believe is the Red Lion, but they are mistaken. This is just gold chloride that has been broken down into small cluster sizes, so it appears red instead of golden. Every color of the rainbow can be made in this way.



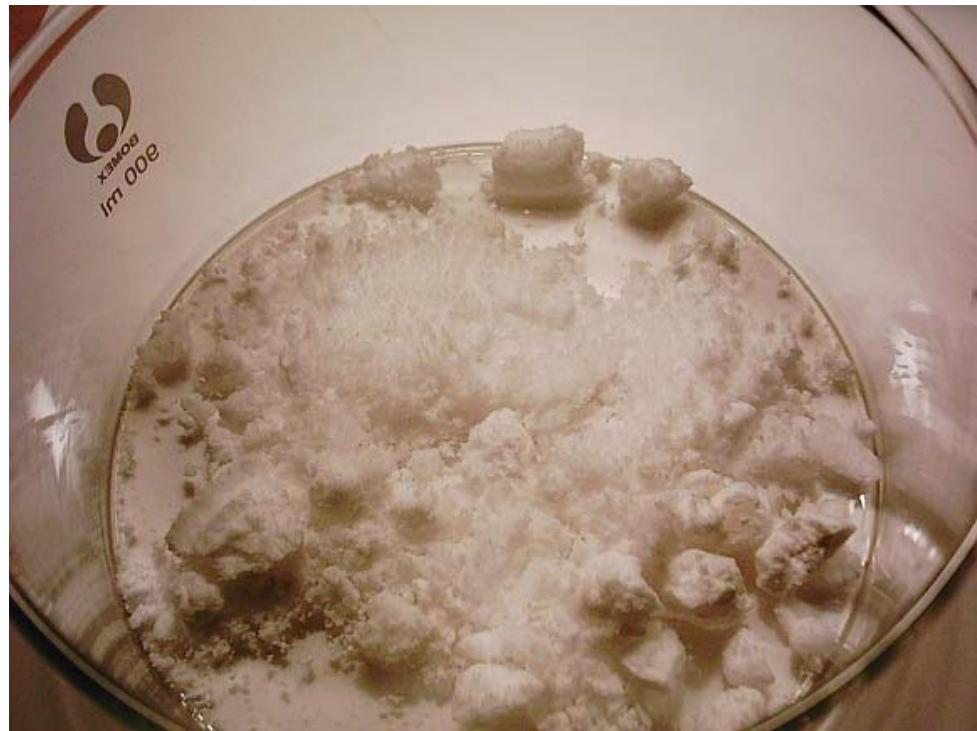
Tin was dissolved in Nitric acid, and it precipitated as Tin oxide (stannous oxide) because Nitric acid oxidizes the tin while it dissolves it. Since the tin is insoluble, it precipitates as a white powder. After washing, the tin acetate was placed in concentrated red wine vinegar, and that is why you see it stained purple in this photo. Tin acetate gradually forms when the acetic acid attacks the tin oxide. In alchemy the acetum of tin is known as Acetum of Jupiter.



Here we see the tin acetate after it's been washed. It's quite a nasty mess which sticks to the glass beaker and is hard to work with.

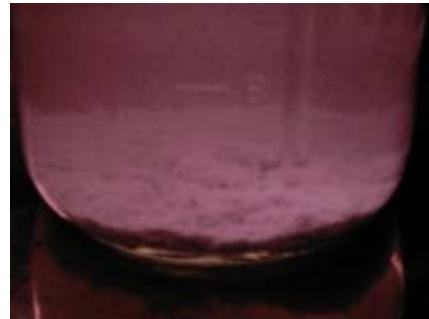


Tin oxide resting in a candle holder made of Egyptian cats.



Sodium nitrate (saltpeter) which was made by simply mixing a lye solution with nitric acid and

evaporating. This photo was taken when it was in the evaporating dish. Crushes like snow and makes the same sound. Never make this chemical without reading up about the dangers. It can also be made using ammonium nitrate and sodium chloride instead of wasting expensive nitric acid.



Silver chloride was precipitated out of a silver nitrate solution by adding salt water. The silver chloride is insoluble and precipitates to the bottom as a fluffy powder. In this photo it's still falling to the bottom and you can see the purple tint.



Here it is completely settled on the bottom.



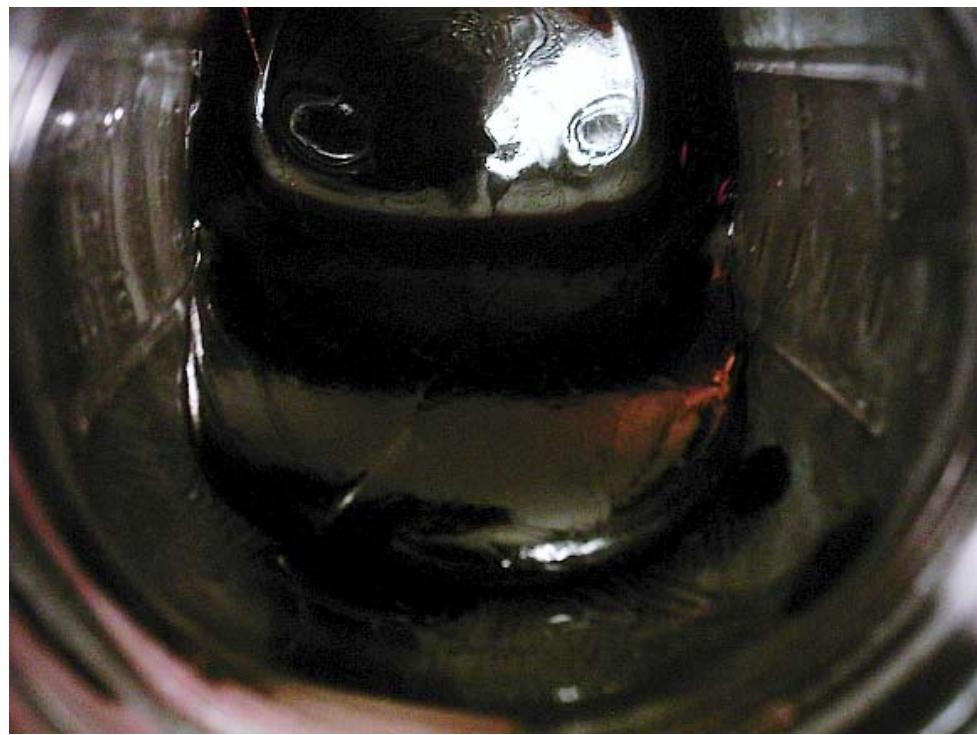
This is after it was washed to remove the acidity of the nitric acid. It now has a mud and pudding like texture. Once dried it becomes extremely hard and bonds to the glass. It becomes more and more purple as it sits exposed to the light.



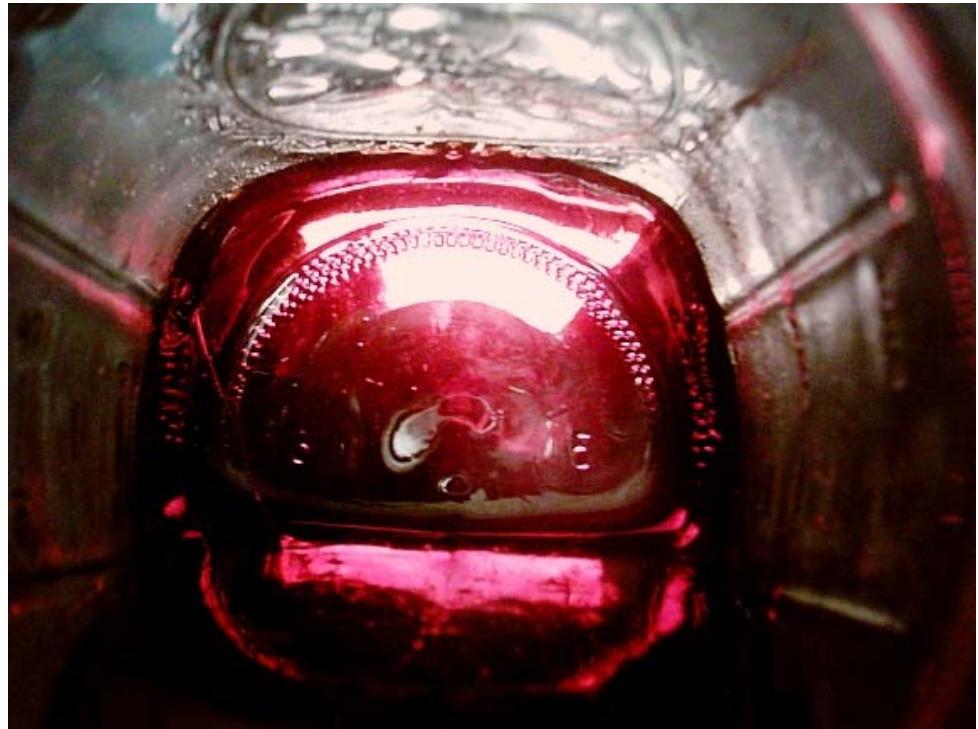
Calcium nitrate made by dissolving agricultural lime in nitric acid then evaporating. Everything made with calcium seems to be like a rock instead of crystals, which makes it a little hard to work with. Plaster of Paris is calcium sulfate. Calcium carbonate is limestone. This photo shows the calcium nitrate after it was ground into a powder. After being exposed to sunlight or focused moonlight, it glows red when heated to a high enough temperature (around 500°C). It's charged with moonlight focused through a magnifying glass, then allowed to absorb Morning Dew which is called deliquescence. It's then placed in a flask and the water is distilled and collected. This water is known in alchemy as the "Living Water" and the *Spiritus Anima* (animated spirit).



After several days, the powder has become liquid just by sitting exposed to the air. And this is during the winter with humidity lower than 30%. If it sits outside in the morning dew before sunrise, it will collect enough water in just one night. It's now ready to be distilled. The beauty of this material is that once exposed to intense light, it moves the atoms into a higher spin state until the material is heated to 500C and it finally can release this extra energy in the form of light particles. But until then, it's charged with a good deal of energy. This helps the water gain its charge, and the energy isn't released until the end of the distillation when the material is completely dry again and starts to glow. The water collected in this manner should never be touched by the bare hand or metal objects because it will then lose its charge. With enough of this water in a glass flask, a finger held next to the glass will make a continuous spark jump like static electricity through the glass to your finger. It's a little tricky to see even in total darkness and can't be felt. One website selling alchemy tinctures even has a photograph of this effect.



A can of concentrated grape juice was poured into a glass jar. The can was refilled with water and a tablespoon of sodium hydroxide was dissolved therein. This warm lye water was then added to the grape juice concentrate. This raised the pH and caused the sugars to break down and release the monatomic elements. The water was then evaporated and a syrup formed, which is pictured above.



Here the syrup is red instead of the purple like grape juice would normally be. It's actually completely red, but the camera made the photo have a hint of purple. This syrup is dried to a hard black crust (which is actually dark red) using the heat of a candle flame, which is then crushed into a powder using a mortar and pestle. When a magnet is run over the powder, it will pick up the magnetic superconductive monatomic iridium and rhodium. The can says it contains 0% iron, so this is a non-ferrous magnetic material in the grape juice, but ONLY after this process is performed on it. The magnetic material is indeed monatomic iridium and rhodium. It's only magnetic because the atoms are too close. Once they are separated using a matrix of plastic or even ceramic clay, you can create a levitating disk. This material is so sensitive, it levitates even when touched because of the moving magnetic field around the human body. That process will be detailed on the *Technology* section of this website which has yet to come.

Distillation (Sub-page of "Misc. Photos")

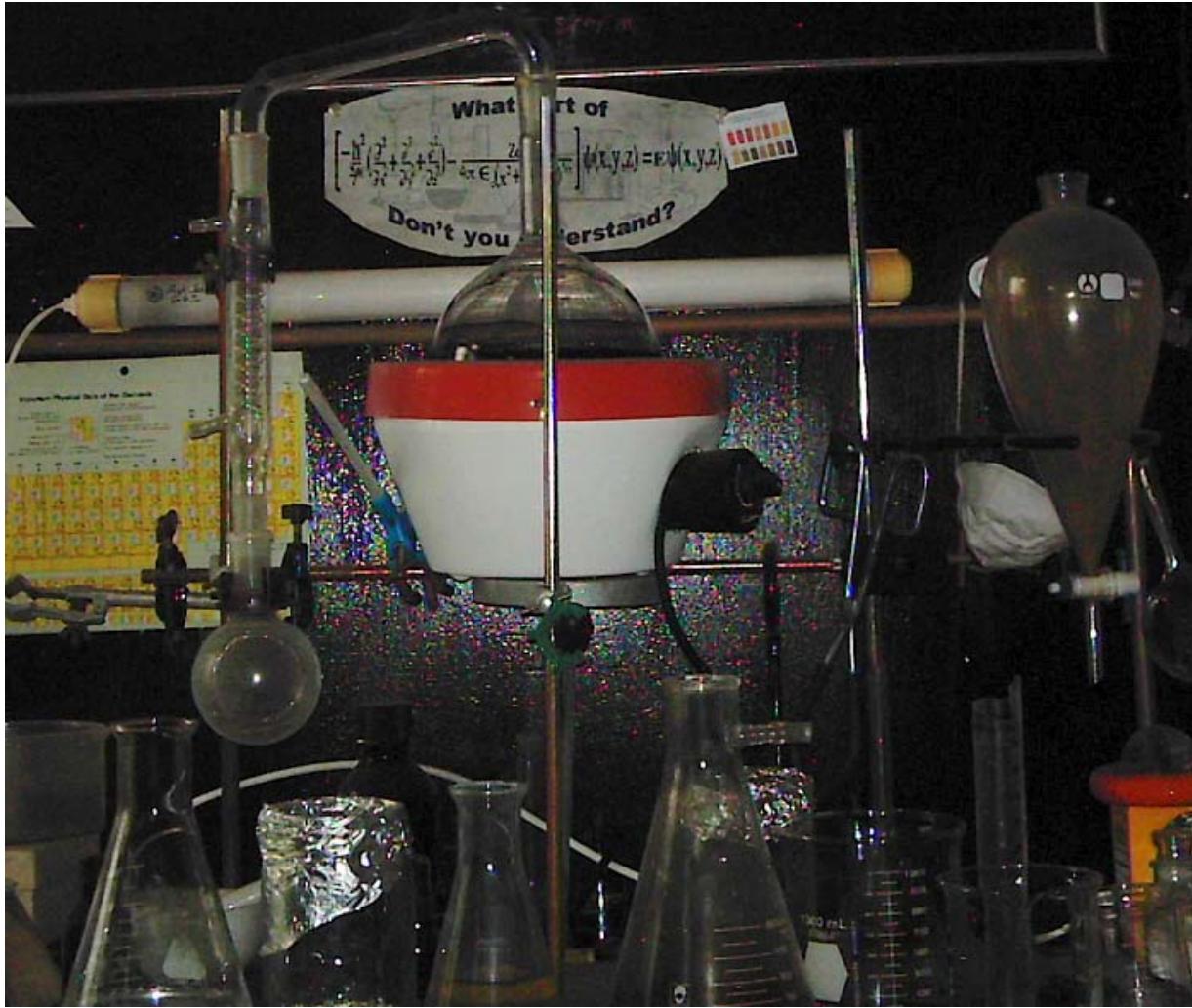
DISTILLATION



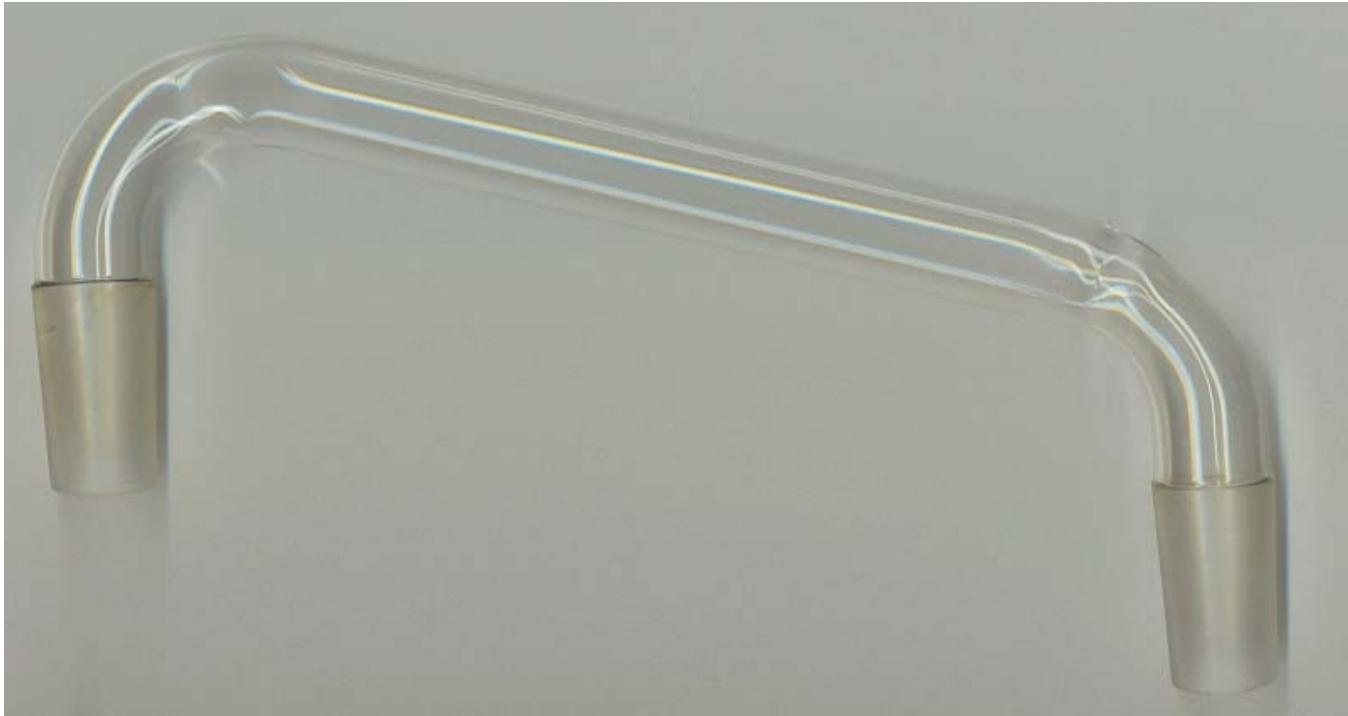
The simplest form of distillation. A mason jar with a large cork and a thin copper pipe used for the condenser coil. This little unit is sold at Edmund Scientific for around 30US but can be made for only 5 bucks. The exact type of copper pipe is hard to find at hardware stores. It's thin, but has thick walls so the hollow center is thin like the graphite in a pencil. This compresses the steam so you don't need to cool the coil. The jar is simply placed in a pan of water to heat it without breaking the fragile Mason Jar glass. Yes the glass is thick, but it's not borosilicate so it will break with too much heat in one spot. And of course, acids can't be distilled with this unit, but alcohol can, which is why it's good for beginners who don't have enough money for a professional setup.



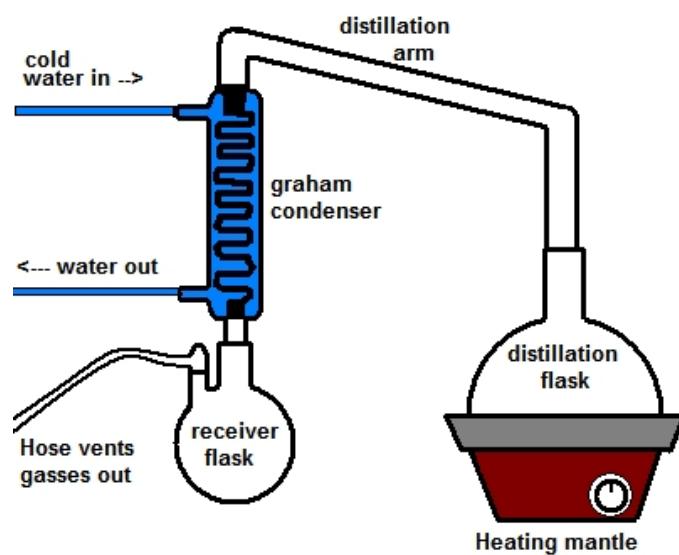
Here is another distillation setup. This one uses a flask which has a side arm permanently attached. A graham condenser cools the steam in a glass coil which is bathed continuously with recirculating cold water. A simple portable stove hotplate was used for the heat source.



This distillation setup uses a 2 liter flask in a heating mantle specifically designed for the 2 liter flask size. A small 250ml receiver flask is attached to the condenser at the other end. Everything has glass ground joints so it can be sealed up when distilling something of an offensive or penetrating odor, or when distilling acids. A ventilation hose will need to be attached to the receiver flask to vent gases. Or an extremely large receiver flask can be used but the distillation will go much slower with everything sealed up, and the temperature must be kept low.



Here is a close-up of the distillation arm. This can be arranged in 2 ways. When it's angled down toward the distillation flask, less impurities will make it over to the condenser. But when it's reversed like in the above distillation setup, it's angled down to the condenser and more impurities will drip down into the receiver flask. This makes it act more like a retort of the old alchemists. When making the Philosophical Mercury, it's best to have it angled down towards the condenser since the acetal oils condense in the arm and need to flow downward.



Here is a diagram of the distillation setup. Cold water is circulated through the condenser and

bathes the coil in water. If acids are being distilled, they will condense into a liquid in the receiver flask to be reused a few more times. But since the acid produces such terrible corrosive fumes, gasses need to vent outside using tubing that resists acid attack. A normal rubber hose can't be used in this case. In fact, the only use for normal rubber is with the hoses connected to the condenser. A simple \$10 fountain pump can recirculate the ice water through the condenser.

The venting hose can also be submerged in a solution of very strong lye water which will neutralize the acid vapors, but it must be removed when the heat is turned off, or else water will siphon up the hose into the receiver flask. This happens because the air contracts as it cools, which creates suction.



This is an attachment for a flask with ground glass joint. The tube connects to an air stone for fish aquariums. (not all air stones will work; some are too porous). It's used to collect the gases emitted when wine and vinegar are heated together. A salt forms on the air stone which is very medicinal. While it would appear to modern alchemists that the alcohol and acetic acid vapors must be the cause for this salt formation, that is not the case.

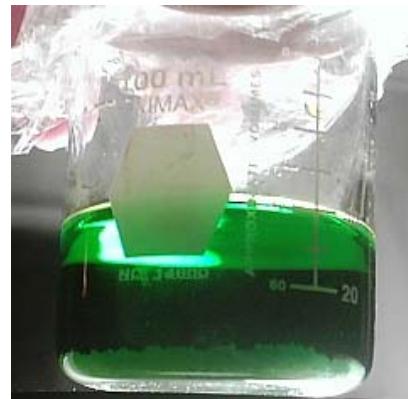


This is an attachment for a flask with ground glass joint. The tube connects to an air stone for fish aquariums. (not all airstones will work; some are too porous). It's used to collect the gasses emitted when wine and vinegar are heated together. A salt forms on the air stone which is very medicinal. While it would appear to modern alchemists that the alcohol and acetic acid vapors must be the cause for this salt formation, that is not the case.

I only did this to prove that it doesn't work. There is an article in the Essentia journal or Parachemy a man shows a drawing of an elaborate distillations set up like the one show above and claims that an acetone can be obtained which boils in the palm of your hand and dissolves gold. Pure nonsense lies of course; he just took a reference from 1 alchemy book about the Philosophical Mercury boiling in the palm of your hand and then claimed it could be obtained from the acetate process. What's funny is that he only had a drawing of his distillation set up and then demanded everyone else needs to get to work on real lab alchemy and quit being so lazy.

Copper (Sub-page of "Misc. Photos")

COPPER



Pic. 1

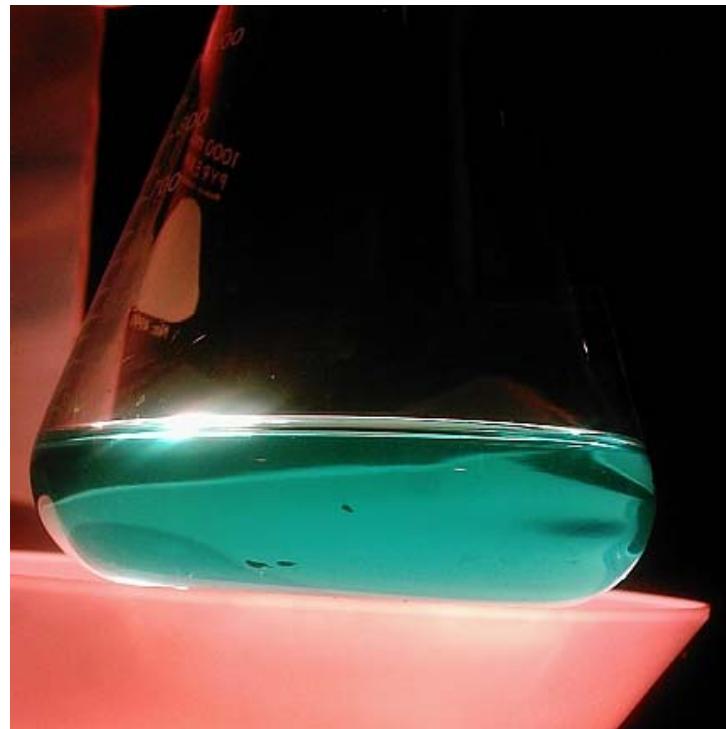
3 grams of copper was dissolved in Nitric acid, then the acid was evaporated and water added to redissolve the crystals. The copper was then precipitated with lye.



Pic. 2

The copper hydroxide was then dissolved in hydrochloric acid and most of the acid was evaporated until crystals began to form.





Pics. 3 & 4

The copper chloride crystals were dissolved in 250ml of water and turned from green to blue. At this point it has a lot of color because the solution is so concentrated.



Pic. 5

Here is the solution diluted up to 900ml with more water. Click on the image to watch a short video of the pH being adjusted to alkaline.



Pic. 6

Here the copper hydroxide is shown illuminated by the blue light of a magnetic stirrer. Using a stir rod by hand can slow things down quite a bit when 100 pH swings need to be done.



Pic. 7

Here is the turquoise copper hydroxide precipitant. After being gently dried to a powder, it is a clax which can be converted to a volatile oil by use of our Philosophical Mercury. But it's best to do more pH Swings on the copper until it is a white powder. It's then much easier for the Philosophical Mercury to dissolve it down to it's first matter.



Pic. 8

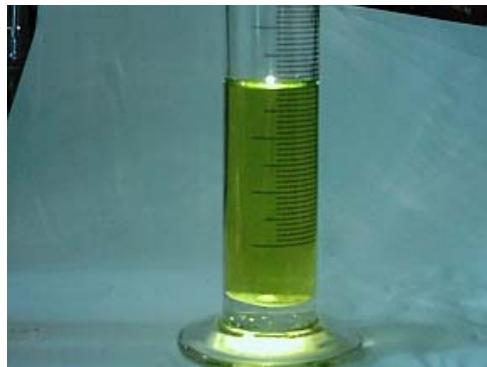
After several hours, the precipitant has settled and has become dark green. This is due to copper atoms recombining and forming larger clusters. The fact copper hydroxide has this tendency is what makes it so stubborn to work with.

BLUE GOLD

1. Three 9 volt batteries were connected in series (they snap together) to form a 27v DC power source, and a solution of salt water was prepared by dissolving 1 tablespoon of salt in 2 cups of water. A 3 gram gold coin was split into 2 halves to make electrodes. One electrode was connected to the positive side of the battery series and the other gold electrode was connected to the negative using tape and wire.

2. The electrodes were immersed in the salt water solution. Hydrogen gas is released, and it causes brain damage in pure form so this was done outside. The batteries drained quickly and became very hot. The reaction was stopped when they were too hot and were allowed to cool down, then electrolysis was continued. This was done for 30 mins. As this is happening gold is also coming off the cathode electrode into the solution and it can be seen as a yellow hue floating on the bottom of the beaker.

3. The gold that went into the salt water solution was ignored and discarded and attention was turned to the electrodes instead. They were both dissolved separately in Aqua Regia solutions of 50ml. I didn't think at the time to remember which one was the anode and which was the cathode. But one of them had a white film covering the outside - this was probably the anode. After they had dissolved in the acid, one turned green after 3 days, and the other had a small amount of white powder at the bottom that wouldn't dissolve. Fresh Aqua Regia was added but the white powder still didn't dissolve. Pictured below are the solutions.





4. The green solution was chosen to work with for now since it was already showing a color very different from normal gold chloride. It was diluted with 100ml of water, and it now looked more yellow than green, as can be seen in this photo above.



5. Now the pH was adjust to 14. It was necessary to use pure NaOH crystals because there was so much acid. This is dangerous since bases and acids react strongly. Almost an entire cup of NaOH crystals was required to get the pH to finally flip to the alkaline side. Gold hydroxide precipitates best between pH 8 and 9 and at pH 14 it is a little soluble in the solution. That's why the solution is yellow in this photo.

6. The water was poured off, and more water was added, and the precipitant settled to the bottom again after a few hours. These washes were repeated until the pH neutralized.



7. Most of the water was removed from the gold hydroxide precipitant, and 10 drops of 30% hydrochloric acid was added. The gold chloride now has a more emerald color.



8. The solution was again diluted to 150ml with water.



9. And the gold hydroxide was precipitated out.



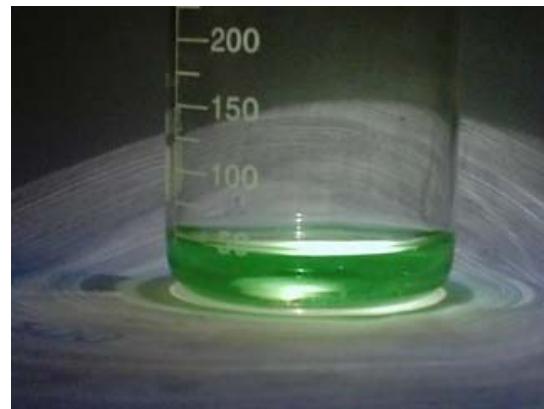
10. These 2 photos show the precipitant settling out of solution. The solution is green, but the precipitant is pure blue.



11. Here it is after a the first wash.



12. And the precipitant settling out of solution after the final wash. Now a beautiful cyan blue.



13. Acid was again added to make gold chloride. It's now more of a kelly green.



14. It was diluted with water then precipitated with NaOH again.



15. Here the color of the precipitant can be seen better. It's an even cleaner blue than photo 11.



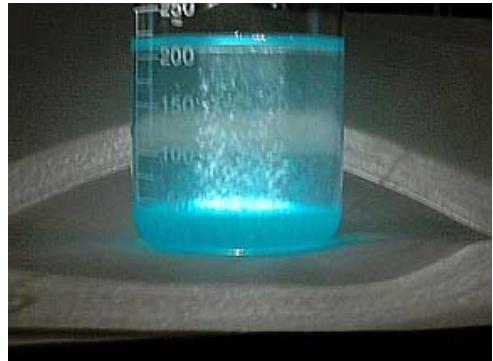
16. It was washed, and acidified again. Now it's no longer green but a marvelous turquoise.



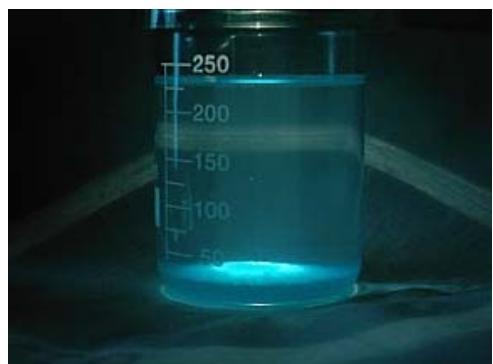
17. After another precipitation, the color is a very different blue, much less cyan.



18. After being washed and acidified the gold chloride is now a turquoise with a more blue tint.



19. Here you can see it precipitating in the beam of a flash light.



20. And here it is finally settled. Notice how much more fluffy it is then the previous photos. It took a long time to settle because it kept hydrolyzing with the water and floating back to the top attached to tiny bubbles.



21. The final solution of the gold chloride. When the acid was added to the gold hydroxide, it didn't have any color at all until a few minutes later. Then in about 30 mins. it took on a very slight gray-blue tint.

This experiment was to simply show that electrolysis (and perhaps electricity in general) does have some sort of affect on the gold. It is highly abnormal for these colors to present themselves in this way. If the pH Swing process is carried out on the gold exactly as it's detailed on the Metal Calx page, then a white gold hydroxide precipitant is formed in just 10 swings. But if pure sodium hydroxide is added to the solution instead, the color changes are slower, which is normally what you *don't* want. Done this way, the precipitants of gold hydroxide will follow this color scheme - **black, purple, red, pink, white**. And the colors of the gold in chloride form will go from yellow to orange, then clear. The blues and greens are the elusive colors which won't form like the above photos unless electrolysis is first done with the gold as an electrode.

This blue gold hydroxide precipitant can now be taken through the process of making a Tincture, and it most likely will give a blue tincture with properties very different from the red. A sort of "high-tech" tincture which the old alchemists never had the luxury of trying.

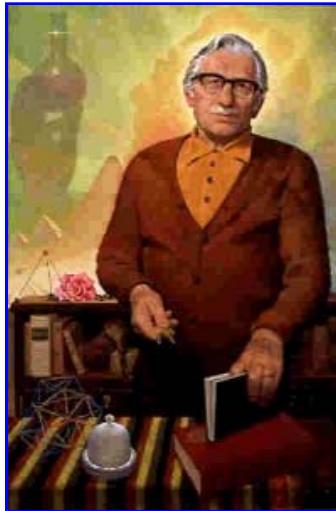
Study (Main Page)

If you are a serious student of alchemy, then you owe it to yourself to read all the works listed here. The secret of the Philosopher's Stone is that it's not a secret at all. If you read this library of information on these links below, and you still can not produce the stone, then you should walk away from alchemy because it is not for you.



This is a collection of rare alchemy manuscripts transcribed by alchemists all over the globe under the organization of Hans Nintzel. Contained in this vast assortment

of literature are processes that explain very clearly how to produce true alchemy treasures by a number of different paths. Everything from using Vitriol and acids, to using antimony, or just using the fluids of the human body. From the simplest methods to the most advanced.



Frater Albertus

This man was one of the best alchemy teachers to have lived in the 20th century. Founder of the Paracelsus Research Society which later evolved into the [Paracelsus College](#). At their website, be sure to also read all of issues of Parachemy and Essentia because you will learn a great deal.



Triad Publishing created the PON (Philosopher's of Nature) newsletters and alchemy courses. I highly recommend buying all of the back issues and alchemy courses. Some of the issues are also available for free on their website so you can get an idea of the kind of alchemy knowledge they had.

Trichloride (Sub-page of "Antimony")

ANTIMONY TRICHLORIDE

These step by step notes below I wrote thanks to the information provided in "[The Alchemy Key](#)" by Stuart Nettleton. While he assumed the end product would be nothing but gold chloride, that is not the case, which can be proven by the test of transmutation. Because if you dissolve a metal and you don't allow the vapors to escape, you retain the spirit of the metal in that flask and it's then reunited with its perfected body. Chemically speaking this makes no sense, but alchemically we know how nature works and the secret spirit which is contained in the metals, with antimony being the most potent.

Antimony trichloride works by dissolving the gold through direct chlorine ion transfer. It's a very corrosive and dangerous chemical to work with.

More photos will be added to the steps below.

The First Perfection



This first part is the creation of antimony trichloride, which actually becomes antimony oxychloride when allowed to absorb moisture from the air. In our modern world, it's much easier to simply purchase this chemical in pure form. This will save you from the danger of arsenic compounds in the antimony ore, and the danger of the flask exploding during distillation. Antimony expands when cooling, so it's very tricky to deal with in a distillation system.

While it is a beautiful thing to reproduce the experiment the same way the alchemists did hundreds of years ago, you have to decide if it's worth the risk.

1. Mix together 3 parts pulverized stibnite (gray antimony sulfide Sb₂S₃), 1 part iron powder or filing, and 4 parts of the Secret Fire (Potassium Chloride). Put this mix into a 250ml flask that is set up to distill into a 500ml receiver flask. The neck of the flask must be cooler than the base so the vapor of the Mercury will condense. If the neck is warmer, the vapor will expand too rapidly and explode the vessel. Alchemists call their vessels an Limbic, Alembic, Kerotakis or Pelican. A liebig condenser is best for this operation because crystals may form in the condenser, and a liebig is straight and wide enough to insert tools inside to scrape the crystals. Water cooled with an ice and salt bath is circulated through the condenser using a simple \$10 submersible fountain pump from your local pet shop.

2. The flask is now gently heated in a sand bath on a precision control hotplate. The temperature should be between 98°F and 105° (blood heat, hen's heat). Leave it at this temperature for 84 days. After the "Star Regulus" (pure antimony) crystallizes on the surface of the material, the antimony Trichloride will begin to fume and smoke, then condense in the receiver flask as a bright liquid. This is the Mercury of the Philosopher's. *[It has been discovered that this temperature does not work, no matter how long you wait for the reaction to occur. A much higher temperature is required, and the reaction happens in only a few minutes. The error may be the fact Stuart Nettleton explains the secret fire as being urine saturated with potassium chloride. And since the liquid would be present, that might make it possible to use much lower heat since the chemicals have a solution to react in. But even if it can work that way, it would take much longer and be quite a disgusting mess.]*

3. At the end of the 84 day cycle, seal up the receiver flask at the same time you turn off the heat.

4. Now the Star Regulus (antimony) inside the flask will be saturated with iron sulfide. Evaporate any remaining water away, and then remove the star from the black iron sulfide mat and pulverize it. Discard any oxide flowers from the neck of the flask and discard the iron sulfide unless you have some other experiment you want to save it for.

Pictured below is the regulus which is obtained by heating iron and antimony trisulfide together. This is NOT the *star* regulus; it is merely a normal regulus which is very popular for alchemists to assume is the star regulus. The correct star regulus literally forms a STAR and can only be made when the secret fire (potassium chloride) is also added to the mix of iron and stibnite. This is the ingredient which is kept secret in all alchemy works about the antimony path. When you see old alchemy engravings that show a gray wolf, this is antimony. And when there is also pictured a star, this is representing a process to produce the star regulus, and hence, antimony trichloride.

Simply google the phrase "star regulus" and antimony, and you will be amused at all the incorrect theories people write about the star regulus being made from only iron and antimony, and they show this kind of photo below. They are oblivious to the fact the star regulus actually is a perfect star, and they assume they actually understand the alchemy work they are reading, but then wonder why they can't obtain the Philosophical Mercury from this path (antimony trichloride).



The Second Perfection

5. Now for the second perfection, you will need a 100ml flask with a long vertical condenser tube connected, which can be found anywhere flasks are sold. Qglass.com is a good place.

The tube will act as the condenser, and it should be 6 fingers high (about 20 inches). Alchemist's used a rubber bung stopper to seal the flask so it would blow off instead of the flask exploding. You can also use a ground glass stopper. Twist the stopper on tight, and if any pressure builds up too high, the stopper will blow off. (*It's essential to do this process outside in case antimony trichloride sprays everywhere.*) If you have a hard time removing the stopper, just twist it off with a pair of pliers. Don't be afraid that the glass pennyhead will break off from the stopper. A lot of people foolishly break open the entire flask just because they can't get the stubborn ground glass stopper off. But with pliers, it's actually quite easy. Getting the condenser off the flask will be much harder.

6. Now make the "Azoth" by mixing together the below ingredients in the flask-

3 drachms of gold leaf (10.8ml or 2½ teaspoons)

1 drachm of the Star Regulus (pure antimony crystals) from step 4 (3.6ml or ¾ teaspoon)

180 drops (4 drachms 14.4ml) of the Antimony Trichloride (made liquid by exposing it to air which converts it to antimony oxychloride)

(*remember, do not add Nitre (potassium nitrate) to Antimony Trichloride! Because KNO₃ dissolved in SbCl₃ produces the highly deadly reddish-brown gas NO₂ (Nitric oxide). Many people do not appreciate the great danger of exposure to this gas. While initial exposure may cause only pain in the lungs, death can occur a few days later from the resulting edema.)

7. Your flask will now be ¼ full. Keep the heat at 99°F. If the reaction doesn't start, increase the heat to 105°F, then turn it back down to 99°F. Vapors will rise and fall, and they will turn from white, to yellow, then bluish and blackish. After that, everything will dry up and burst open into a black mass called the Raven. This part of the process is called the rule of Saturn, and takes 46 to 50 days.

8. Now the rule of Jupiter begins. Slowly raise the temperature to 105°F (the fever). A water will begin to wash the black mass, and the beautiful metallic Peacock's Tail will begin to show. This happens in 56 to 60 days. When these colors appear, it signals the end of the rule of Jupiter.

9. Now the rule of Luna begins. It takes 22 to 24 more days to form the white dove, which will float on the water as a cream. This is the Second Stone. This cream can be gathered and gently heated to evaporate the water, leaving fragrant white oil. This oil was the famous salve or universal unguent of the Knights Templar. It has been of widespread medicinal virtue until the advent of modern pharmaceuticals. The cream cured maladies such as gout, leprosy, stroke, dropsy, epilepsy, consumption and dehydration to fever and pestilence. But if you wish to continue on to making the red stone, leave the white dove in the flask, and don't open it yet.

10. Slowly increase the heat to 150°F and 170°F. The rule of Venus starts and will last for 40 to 42 days. The white dove (the Queen, the Philosophical Mercury) will unite with the golden water (the King). The King and Queen produce the Green Dragon.

11. Now the rule of Mars starts, and lasts 42 days. During this time azure, gray and citrine overcome the Green Dragon, which finally changes to another red Hermetic Mercury. The Earth is red and called 'Sulphur'. The red Sulphur fixes the white Mercury and they dissolve into a liquid state.

12. The temperature is increased to 212-250°F. This is the rule of Sol, and lasts 40 to 42 days. In a moment the Tyrian color comes. It is a sparkling red oil of fiery vermillion. Alchemists call it the Red Rose; the perfect fixation and perfection; the Red Poppy of the Rock; and the precious tincture. This is at last the Philosophers' Stone or 'Third Stone'. When powder forms from the solution, the alchemist slowly increases the temperature to 300°F.

ANTIMONY

There are several ways to work with antimony and draw out its special energy. The sub-menus on the left will show you 4 different paths. One with acids, one with bases, one with antimony trichloride, and one with dry amalgamations.

**WARNING: The mineral stibnite (antimony trisulfide) usually often contains dangerous contaminants like arsenic. It's therefore better to use pure antimony trichloride purchased from a chemical supplier.*

The path using acid creates a beautiful display of colors, and produces the most attractive stone at the end. It also produces a Philosophical Mercury and 3 volatile salts which disappear from a sealed flask if they are not kept in their own water. They are a wonder of science because they possess properties of the metals they were made from, yet they don't test as being the metal. One salt is yellow, one is white, and one is silver. The yellow is from the sulfur, and the white is from the iron. The white also aligns itself in a north-south direction because it's magnetic just like the iron it was made from. The silver salt is only formed once the Philosophical Mercury appears, and it is antimony which is no longer poisonous but now a powerful medicine instead. When these 3 salts are united, a beautiful red stone is formed which glitters and sparkles like nothing else on earth; a most precious jewel to own.

The antimony trichloride path takes just as long as the acid path, and produces impressive displays of color as well. But the process is much more dangerous, and the end product can be contaminated with antimony and poisonous gold chloride.

The alkaline path which uses bases to extract a red juice from antimony ore is quick and efficient, but produces no color displays and leaves much to be desired. It also may contain antimony metal in the end.

The dry path is quickest way to make a stone which passes the test, but using it as a medicine for the human organism would be foolish since it contains mercury. But still, it will perfect metals, and makes plants grow extremely fast. And instead of antimony, radioactive metals like uranium can be used in this dry path, and the mercury absorbs their energy. The mercury is then fixed with sulfur and made into a red powder which has extremely strong effects if one were so brave as to have a taste. But it's a mistake to try and consumer a stone made by any of these processes if you have multiplied their power.

All of these processes come from different sources. Each is unique in its time of development in the history of alchemy. On each page I explain where the process came from and give credit where credit is due (which is a rare thing in the modern alchemy world; often I find people who've made their own little website that is nothing but a plagiarism of this one. Every word on this website was type out by me, with the exception of quotes from older manuscripts).

Forum (Main Page)

FORUM

This forum is for the discussion of *successful* alchemy processes, including the manufacture of the true Philosopher's Stone. Here we shine a light on the correct paths written about so many hundreds of years ago, and buried beneath a mountain of other alchemy books.

Photos can be posted to the forum by members. Most of my photos are located on this website.

All messages are moderated before they are posted. I try to view the new messages each day, but sometimes it may take a few days for your message to be posted to the forum.

This forum is for people who are serious about alchemy and understand that it is God's greatest gift to humanity, and should remain SECRET from the masses. It is here for those who look and do their research, but it remains hidden from those who have no interest in alchemy and are not drawn to it. For those who search, it's here to find.

To illustrate that point, consider this:

Anyone who gains an interest in psychic ability will inevitably discover alchemy while reading all those new age books. And anyone who is an *intelligent* investigator of the alchemy documents available today will certainly learn about Frater Albertus and the Paracelsus Research Society. And they will purchase all of the book series titled "Golden Manuscripts" and one of those books is by Volpierre, and it clearly explains how to make the stone using nothing but acids and antimony ore sealed in a flask on low heat for 9 months. And that stone passes every test, and does everything the fabled Philosopher's Stone was said to do.

So you see how the Stone is in plain sight, but only for those with the drive to find it. There are plenty more examples just like that one, because there are plenty more books that plainly reveal how to make the Stone in others ways. And yet on every internet forum, and at every alchemy website, you find nothing but people who are lost because they don't have the sense to simply read the good information out there. The old alchemists of the past centuries left us the keys to the treasure, and hid nothing. It's there for the taking if you have the eyes to see.

This forum is not for the casual observer or lurker. It is for practicing alchemists. It is also not an ORMUS or ORME forum, and we don't discuss white powder gold or David Hudson. When you apply for membership you will have to state a reason for wanting to join; if your reason is too vague you will be denied membership. On average 1 person per day is denied access to this forum because they simply write "I'm interested in alchemy and want to join your forum".

The forum is for people doing work, not for people who are only pondering the idea, and people who are only doing inner alchemy or herbal alchemy. In fact, there are a million things I would love to talk about on the forum, but I hold myself back because I want to keep the forum solely on the topic of the Philosopher's Stone. This makes the members eager to do the work and follow the processes so they can post results like the rest. If I just let anybody join the forum who is interested in alchemy, there would be too much distraction from the main goal, and too many people getting their cup overfilled without doing any work themselves.

I'm sure you are familiar with how the other Alchemy forums work --- so many people talking about theories and nobody doing any work or sharing any photos. I can't let my forum become another one of those waste lands. There are many people who do deserve to join, but fail to explain their alchemy position and experience when applying, so I have to deny them membership. If it is meant to be, then your mind will provide you with an intelligent answer to the question "What is your reason for joining this forum?"

A guaranteed membership is when someone shows me they are working on the processes I've presented on the website. There are certain parts of the processes that can't be faked or tricked with photography.

This forum is for those people who are doing the works shown on this website. It is a place to discuss the details of the processes and help each other with tips and techniques. It is not a forum for discussing general alchemy philosophies and theories. It is for those already involved with production of the Stone, not for those merely wanting to know more about the processes. You have been given more than enough; your cup over runneth; don't get greedy and expect to be given even more if you haven't even made use of what you have right now. Appreciate what I reveal on this website and follow these processes, and then you will be allowed membership to this forum so you can continue your journey with others.



[Click to join Alchemy-Illuminated](#)

Quartz (Sub-page of "Misc. Photos")

Monatomic Gold from Quartz

There has long been a rumor circulating that quartz crystal contain monatomic gold which can be extracted by simply heating the quartz in a strong lye solution since silicon is slowly attacked and dissolved by strong alkali solutions. Most of the stones you find which are clear, are actually quartz. And all sand is quartz (silicon dioxide).

So there are some people who are even selling a precipitant made from sand which they claim is natural white powder gold. I theorize that this is simply silicon dioxide and not white powder gold at all. Here I give the step by step process with my results. So there are some people who are even selling a precipitant made from sand which they claim is natural white powder gold. I theorize that this is simply silicon dioxide and not white powder gold at all. Here I give the step by step process with my results.



Pics. 1 &2

A solution was made of 2 ounces of sodium hydroxide in 300ml of water, then 6 ounces of sand was added. The color seen in these photos is because the sand was the colored kind you find at the art store. I chose to use this since it was already perfectly clean and ready to go, except of course for whatever coloring agent was used on it.



Pic. 3

The solution was kept just below boiling because when heated too much, little explosion or eruptions of gas would occur beneath the sand and cause it to 'bump' so hard I feared the flask would crack. After 24 hours of this heating (and water was added when too much had evaporated) the solution was allowed to cool and was filtered. The pH was then adjusted down to 1 using hydrochloric acid. This causes the silicon to precipitate, but not all of it will come out unless the pH is adjusted very slowly and carefully with constant stirring.

This photo shows the globs of silicon which seem like chunks of fat. The solution was again filtered but now the silicon clogged the paper and the process took many hours since the filters had to constantly be changed. A vacuum filtration would certainly have helped tremendously.



Pic. 4

Now using a solution of sodium hydroxide (10:1 ratio of water:lye) the "monatomic gold" was precipitated out by raising the pH to 8.5

After the precipitant settled, the top water was decanted and fresh water added. This was repeated until the pH was neutral and the water no longer had a salty taste.



Pic. 5

During the drying of the precipitant, it formed strange balls which looked like glass and would seem to indicate the presence of a large amount of silicon. When completely dry, the balls became tiny rocks. Although they seem hard, when rubbed between the fingers they break down into an ultrafine chalk-like powder. The taste of the powder is sweet at first and dissolves fast in the mouth, yet this powder dissolves poorly in water.



Pic. 6

Hydrogen peroxide (3%) was added to the powder and it foamed up and became light tan. Some of the powder dissolved, and some remained on the bottom which had the appearance of glass beads. When the water was evaporated, the powder returned to pure white.

Heating the powder up to 2000°F with a butane flame only made it red hot, but did not melt it.

So far all attempts at converting this powder back to normal gold metal have proved futile, which is why I theorize it must just be silicon dioxide. Monatomic white gold will convert back to normal metallic gold when microwaved, burned with sulfur, oxidized with 35% grade peroxide, or if left in strong ultraviolet light, and I have UV lamps so strong they tan the skin, but none of these methods affected this powder.

If this is just dissolved quartz, ingesting silicon dioxide in a finely powdered form may not be harmful since it's actually used as fillers for some pills, but they use *colloidal* silicon dioxide. And there could also very well be any number of heavy metals in this powder which were in the sand, and selling it to people as "White Powder Gold" would be immoral and reprehensible if it was not at least assayed first.



Kristin Kreuk



Buhda holding the genie lamp and smiling.

With physical alchemy, the lamp is gold and when warmed up, it releases a vapor fog which is the genie, or secret spirit of gold which enables one to manifest their desires.

With internal alchemy, it is the ability to lucid dream, then in that state of mind you are able to manifest instantly your thoughts and even materialize a spirit so solid it can't be discerned from a normal person.

Sketches 2 (Sub-page of "Artwork")





Music (Main Page)

Music

Here are some tracks I made using the [Korg Electribe MX](#) music production station. It's quite a lovely piece of technology.



Every sound you hear was played and recorded by me, and every beat had to be programmed. And the sounds were molded and shaped using the filters, oscillators, and wave shaping tools in the EMX, so the sounds are 100% original. None of what you hear in my music came from a preset or pre-made MIDI program; it's all painstakingly original music.

I've never played a piano or synth keyboard, or any other instrument before. I don't know how to read or write music. Consider that when listening to my music, and you might not judge it so harshly. All of my talent comes solely from listening to making music in my mind, which is a side effect of taking the elixir.

The tracks will all have videos eventually. Each one is unique, so if you don't like one, you may still like some others. I will warn you that some of them are sad and the videos for them will be even more depressing; showing how the future will be in 50 years -- no north pole, 40% of the species extinct, AIDS cured back in 1997 and patented yet FDA won't approve even though it's just silver tetraoxide...you know, messed up stuff like that. It will make it crystal clear to you just how wicked the US government is. You will probably feel like moving to another country after you realize you are giving your taxes to the most disgusting satanic government this world has ever had the misfortune of being controlled by. Watch [Zeitgeistmovie.com](#)

But don't worry, a lot of the tracks will be happy also! I don't actually like making sad music, but when I'm playing the notes, that's what comes out most of the time. Sometimes you don't get to choose what your mind wants to create.

Right click on the link, then select "Save Target As" from the pop-up menu to download the track.

01 - Sunrise -

[version 1](#)

[version 2](#) (this is the one from myYoutube [video](#))

02 - [Elixir](#)

03 - [Obfuscate](#)

04 - [Loss](#)

05 - [Perpetual Motion](#)

06 - [PsychoAcoustics](#)

Sea Scapes (Sub-page of "Artwork")



#006 - Acrylic on canvas - 2' x 3'



#007 - Acrylic on canvas - 3' x 4'

Landscapes 2 (Sub-page of "Artwork")



#008



#009



#010